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	Thompson-Starrett Co.,		. 9
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THE ARCHITECTURAL RECORD.

ADVERTISERS' DIRECTORY .- Continued.

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MODERN ITALIAN ARCHITECTURE.

TALY is one of the European countries that has undergone a very great amount of change during the last thirty or forty years. Italian political unity dates only from yesterday, and this unity has necessitated an architectural reconstruction, which not one of the important cities has been able to shirk. The new feeling of nationality and independence has brought with it a kind of architectural emulation among the larger cities; they are all of them working together at the task of renewal and embellishment, and giving at the same time to a people who have been stagnant so long, something to do and some measure of material prosperity. They realize fully the advantage of adding to the glory attached to past monuments, the comforts and conveniences of modern buildings. Of the very considerable movement which has resulted, it is my purpose to give you some idea. I shall speak, in the first place, of the public edifices, then of the private buildings, and finally of the personal and funeral monuments, which have come to beautify our cities and our cemeteries since the Italian revolution.

It goes without saying that these building improvements were not wrought with the greatest ease. Those who know our peninsula and its artistic history will readily understand what I mean. In every part of this country, but especially in Florence, Venice and Rome, architects have to pay unbounded respect to the ancient monuments, and to the traditions of an art, which is the most legitimate patrimony of the nation. Everywhere, in this country, the architectonic monuments, even if nothing recommends them but their history, compel the architect to pay allegiance to a certain set of ideas. Otherwise he would have to face the opposition of the public—that is, of the students, of the authorities, and even of the people, who, while they are without aesthetic culture, see in the antiquities and monuments a source of material profit by means of attracting the foreigners. As a consequence, Italian architects must needs be stylists; they have no business to be original, as per-

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Alfred de Musset:

chance they would be, if they were allowed to swerve from the track pointed out by tradition. Thus you will find in Florence stylists after the fashion of Florence, in Venice stylists according to Venetian taste, in Rome stylists with Roman characteristics; in short, Italy has a regional, not a national architecture. The fountainhead of architectural inspiration is in the ancient monuments, of which our cities are full, and our architectonic past precludes us from having a present. Architects and writers must become archæologists, whenever a building is to present a monumental appearance.

It must not be inferred, however, that we have always to do with that Greco-Roman architecture, with which the present century, at its beginning, was infatuated. Our architects, who are well acquainted with the Greek, the Roman, the Gothic and the Renaissance styles, are not exclusivists. The Florentine architect in making his plans will consider the Gothic of Santa Maria dei fiori, as well as to the Renaissance of the church of San Lorenzo, and he will be likely to give you the style of Arnolfo, as well as that of Francesco Valenti, or that of Filipo Brunelleschi; but what he will not give you is his own individual style. Neither will he give you an architecture to which could possibly be applied the famous line of

"Mon verre n'est pas grand, mais je bois dans mon verre."

It is the same all over Italy. Opinions may differ as to the degree, but by no means as to the existence of this regional stylism of contemporary architecture.

Of all our cities Florence is the least accessible to new architectural ideas. Neither Florence nor Rome thinks of modernizing its architectural inspiration. It seems as though the aspect of all those antique models had actually struck our architects with individual impotence. Now it appears to me, that to stick thus to the past, is to renounce all hope of an honorable place in contemporary art. It must be said, however, that there are a few places in Italy, where a kind of reaction against this archæological fetishworship is perceptible. I am speaking of Milan and Turin. Neither of these cities has a monumental inheritance at all to be compared with that of Rome and Florence. Turin is a modern city, almost untouched by the movement of the Renaissance. It had a splendid building period during the last two centuries, and this period gave to the city a number of extraordinary monuments.

Before addressing myself to the study of any public building of Italy, I must state that the activity of our architects is partly absorbed by the restoration of monuments. Therefore, any writer who undertakes to give a sketch of the architectonic monuments of Italy, must, of necessity, make his readers acquainted with this

aspect of Italian architectonic work. With us the problem of monument restoration has its history, which it is not, however, my object to recount. I confine myself to observing that the restoration of monuments in Italy has been influenced by the French doctrines of Viollet-le-Duc, to whom restoring meant not only preserving, but also completing and even unifying. These doctrines are not unknown to you, and you are aware that they are now universally rejected by all those who will have nothing to do with alteration and reconstruction, under the color of restoration. To restore is to preserve, to strengthen by points of support such parts of a monument as seem to be in danger. This is understood also in Italy, where, however, occasional efforts are made to complete and unify old buildings. Having sketched out for you the architectural tendencies of the country, I am now ready to prove what I have said by some illustrations. I shall make a selection of the most important of modern monuments, and instead of filling these pages with scanty information about a large number of monuments, I shall limit my study to the most prominent, of which I intend to give a tolerably accurate description.

Let us begin with Florence. Florence is one of those cities where very extensive alterations have taken place. This change began in 1864, and is connected with the history of a period in which Florence was made, by act of Parliament, the capital of the realm. Then the problem of a great change, less in the interest of sanitation, than for the sake of expansion, presented itself. In 1865, G. Poggi, a Florentine architect, laid before the municipal council a complete project for the enlargement of the city. During the ten years that followed, he saw his ideas carried out. The most important feature of this project was the erection of a fine street five kilometers in length, beginning on the brow of the semi-circular hills. Its cost was less than one would imagine—about three millions and a half. I am speaking of the celebrated Viale dei Colli, that superb and picturesque avenue, the most spacious of contemporary Italy. It is connected with the city by a series of balustrades, the ensemble of which presents a panoramic view of incomparable beauty. (Fig. 1.) Foreigners who visit Florence go as far as the Piazza Michelangelo, which received in 1875, at the occasion of the great Buonarotti's jubilee, its central monument. of which I shall speak hereafter. But I may at once point out to you the little loggia of the "piazzale," a work of Poggi (Fig. 2.), which will give you a suggestion of Florentine architecture. Yes, in its straightforward classicism, it reminds you of the basilica of Vicenza, by Palladio, but the exquisite taste in which it is conceived, and its very careful execution, are entirely Florentine. For, let me tell you, that the modern Florentine architects, though impersonal,

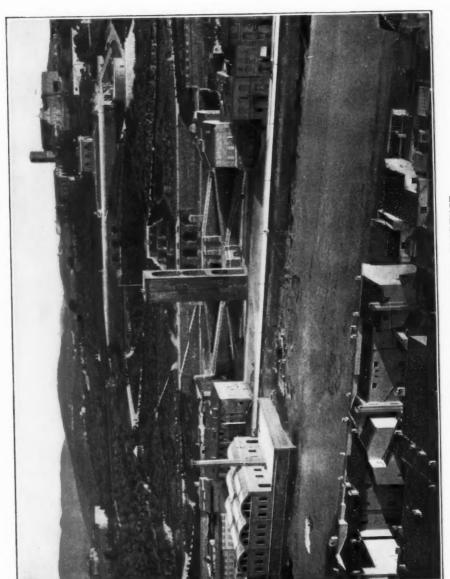


FIG. 1.-VIALE DEI COLLI, FLORENCE.

Architect, G. Poggi.

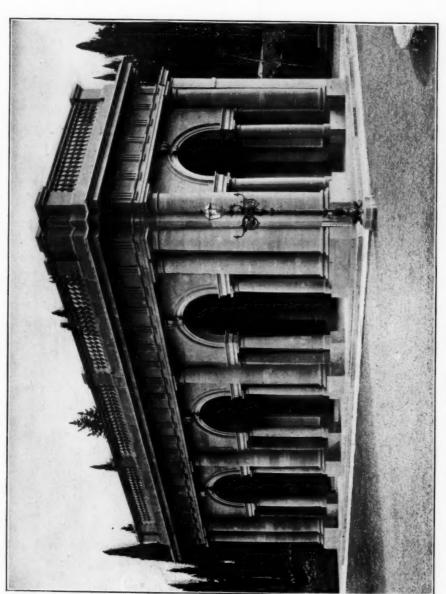


FIG. 2.—THE LOGGIA, PIAZZALE MICHELANGELO, FLORENCE.

Architect, G. Poggi.

have preserved the taste of the quatrocentists, as well in architectural inspiration as in the execution, and that Florentine artisans, the stone-cutters, marble-cutters and masons, in this respect keep step with them. The loggia has been erected to serve as a café and restaurant. The Piazzale Michelangelo (167m.×108m.) is the principal point of this magnificent avenue, whose first section is called after Michelangelo, the second after Galileo, and the third after Machiavelli. On the "Viale dei Colli" have been constructed a number of "villini," in that Florentine taste which is a kind of infatuation, and which our Tuscan friends seem quite unable to shake off.

Among the public buildings of Florence, the one most worthy of notice, being beyond all dispute the finest, belongs to the National Bank, built by the architect Antonio Cipolla (Fig. 3.). It is a structure of extraordinary dimensions, and I regret not to be able to give a general view of it. But in reproducing the middle of the principal façade (the palace has two façades), this pseudo-portico with bossages, which are at once serious and pretty, one gets an idea both of the style of the palace, and of the individual taste of the architect, one of the most distinguished of Italy. Cipolla was a Neapolitan, and died at Rome in 1872, but his architectonic education had been altogether Florentine. Imbued with the methods of the Renaissance, he built in Rome a small church, the English Church of the Trinity, which is a jewel. He planned also the building of the Savings Bank, in the same style of the Florentine Renaissance.

Florence, during the last period of change mentioned by me, laid out a new square, on the spot where had been the Piazza del Mercato-the square Victor Emmanuel, which does not make up to us for the deplorable destructions which have taken place. Here have been erected some buildings, which are indeed very lofty, but which possess little of the Florentine hall-mark. Also, having in mind the Duomo in Milan, they have built in Florence a big arch, whose construction does not redound to the glory of the Athens of modern Italian architecture. But, "glissons, n' appuyons pas." It will be better to remove ourselves, by the space of several years, from the buildings of the centre of Florence, and direct our attention to the modern synagogue, a great building, richly decorated in the Oriental style, of which I give an exterior view. (Fig. 4.) It was erected with the money derived from a bequest of M. Levi, by the architects Falcini, Treves and Micheli, and is, in its way, one of the most charming buildings of modern Italy. Its shape, a Greek cross, is very simple, and even its interior most interesting, with its beautiful accessories in bronze, its mosaics, and the picturesque effect of its colorings. The two first named architects are dead (Treves



FIG. 3.—ENTRANCE DOOR OF THE NATIONAL BANK, FLORENCE.
Architect, Antonio Cipolia.



FIG. 4.—MODERN SYNAGOGUE, FLORENCE, Architects, Falcini, Treves and Micheli.

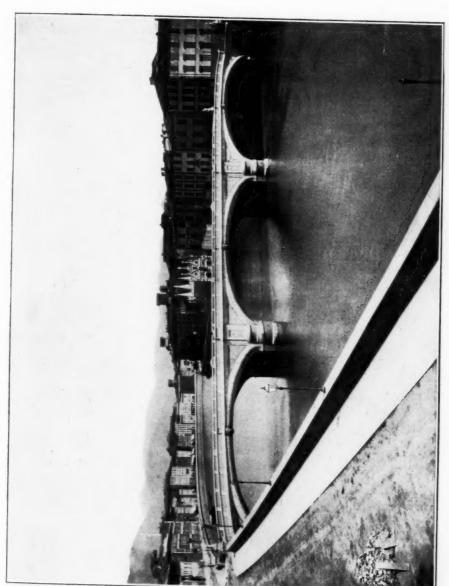


FIG. 5.—PONTE NUOVO, PISA.

Architect, Michell.

died not long ago); Micheli, though an old man now, continues to work, and there are few architects to whom Italy owes so many structures as to this man. It is he, indeed, who is responsible for the arch I have mentioned above, but we have to put to his credit one of the most graceful bridges ever built in Italy, the bridge on the River Arno, which flows through Florence and Pisa, (Fig. 5.). Those of my readers who know Florence must have been struck by a certain resemblance between the Ponte Nuovo and the bridge of Santa Trinità in Florence. As a matter of fact this happy and original erection of the architect Ammanati, a true masterpiece of solidity and elegance, has inspired our Micheli, who made a second edition of it, with its flat arcades and its general line full of sweetness. If you are anxious to learn the name of the small church above the line of the bridge, I shall tell you that you have before you the Oratorio della Spina, thought to be the work of Niccolo Pisano, and of his son Giovanni, though there is no documentary evidence of this authorship. (The church belongs to two periods, to the second of which pertains an enlargement (1325), which cannot be attributed to Giovanni Pisano, the latter having died in 1320.)

Let us return to the Ponte, which the reader has to thank for a little memento that has carried us back to the middle ages, and which will give us an occasion to speak somewhat at length of Siena. Siena is, after Florence, the most interesting city of Tuscany, and the city whose artistic past requires the greatest number of restorers and imitators. In no other city does the love of ancient, mediæval and Renaissance art slay more victims—pardon me, produce more conscientious imitators, than in Siena-the red city, as Bourget calls it, on account of the abundance of brick buildings. Behold here a Sienese structure, a palace which is a fortress, and which serves as a bank (Fig. 6). Siena is crowded with Gothic buildings. Neither Venice, nor Florence, nor Burgos, has more of them. The monuments can be of but little use to the architects of our time; the height of the stories and the luxury displayed in the materials are not made for our own buildings, and the Sienese architects are occupied in restoring them. The restoration of the palazzo Salimbeni is the work of the architect Partini, who enjoyed in his time a great reputation (he died a few years ago). But he was a little in the habit of dogging the footsteps of Viollet-le-Duc, without possessing the supple and suggestive talent of the latter.

If in Florence our artists do the Florentine, in Rome they do the Roman, as I have already remarked. But there is Roman and Roman; there is the Roman of the Republic and of the Empire, solemn and majestic, and the Roman of the Renaissance, Florentine, Bramantesque and Michelangelesque, and there is also the Berninaesque. Contemporary architects, as a rule, prefer the Bramantesque.

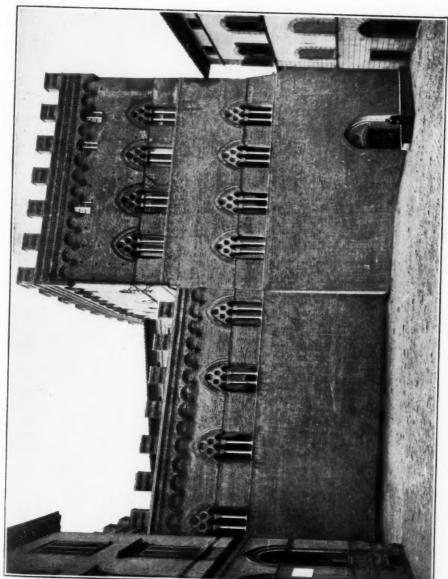


FIG. 6-SALIMBENI PALACE, SIENA.

Architect, Partini.

esque, the style of the Renaissance. Among the public buildings executed in this style, the most remarkable is the palace of the modern National Gallery.

We have here, indeed, a palace in the monumental style with all the characters of a noble and serious fabric, and bearing the stamp of its purpose. It may be a trifle cold, but by no means so cold as the buildings of Munich, which, classic or otherwise, have not, like the Roman palace, the tone of the country. This palace, the work of a Roman architect, Pio Piacentini, will be the first edifice worthy of the new capital of Italy, which is now on the eve of being embellished by a number of public buildings—the Palace of Justice, the Polyclinic, the national monument of Victor Emmanuel, conceived in the same perfectly classical manner, and whose construction, as well as that of the palace of arts, is delayed in consequence of the financial difficulties. (Fig. 7.)

The fine arts building has been erected as a place of exhibition for Italian paintings and sculpture. It was to be a symbol of national art in Rome, this city being considered not only as the political capital of Italy, but also as the capital of Italian art. Events have shown that Rome, capital of the kingdom, may well give up its claim to be also the capital of Italian art. Politics absorb now the whole life of the great city, though in the past it was the centre of a mighty artistic, as well as political activity; great artists then resided in Rome, which they beautified with their masterpieces. The building for the exhibition of the modern art in Rome is to receive the pictures bought by the government. As this is quite a special structure, built for a fixed purpose, I will give you some figures. It covers an area of 8,000 sq. m.; the development of walls available for exposition is in all (ground floor and upper story) 1,300 linear metres. The ground floor is 9 m. high, the upper story averages 7 m. in height. An area of 11,000 sq. m. is reserved for the provisional galleries.

Thus the Palace is an eloquent specimen of the architecture inspired by the ancient monuments, by classical renaissance, that is by architecture which had in Palladio, Vignole, Sansovino its most distinguished representatives. But I can point out to you another building still more interesting and archæological. It is the Teatro Massimo, built by the Palermetan architect, G. B. Filipo Basile, who died in 1892.

The Greco-Roman art had in this architect one of its best and most enthusiastic champions. I need hardly call your attention to the aristocratic amplitude of this Teatro Massimo (Fig. 8), the grandeur of its proportions, the pleasant nobility of its appearance. It is quite evident that with the classical programme, to which Basile conformed himself, it would be very difficult to excel the re-



FIG. 7.-NATIONAL ART GALLERY, ROME.

Architect, Pio Piancentini.

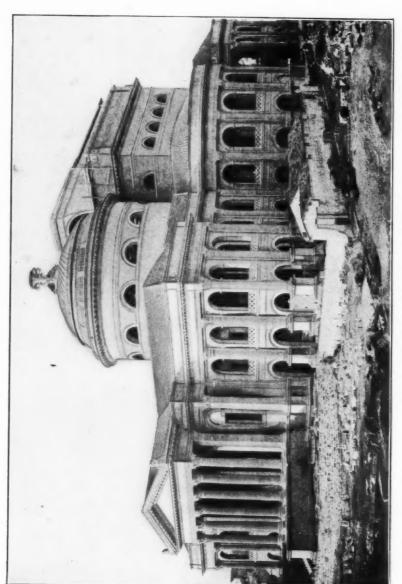


FIG. 8.—TEATRO MASSIMO, PALERMO.

Architect, G. B. Filipo Basile.

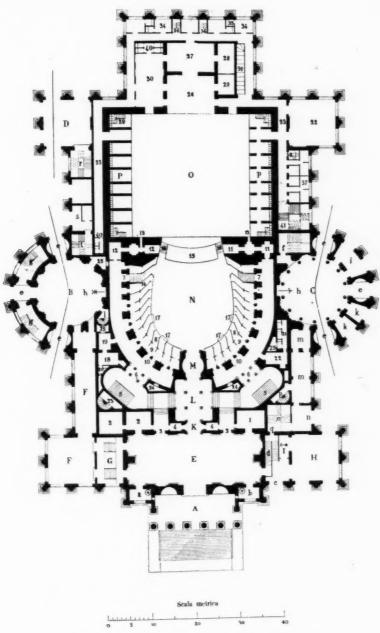


FIG. 9.—PLAN OF TEATRO MASSIMO, PALERMO.

Architect, G. B. Filipo Basile.

sult which our artist presents to us in his Teatro. The island, after all, which bears the ruins of Metapontum, of Crotona, of Syracuse, of Agrigenti, of Selinous, of Segesta, may well admit in one of the largest squares of Palermo, a classical, or Greco-Roman theatre, with a Corinthian pronaos, a cupola which looks as though drawn by an architect of the imperial times, and whose floral top ornaments, remind one of the celebrated choragic monuments of Lysicrates, in Athens. We have here indeed a Roman architecture, but it is the Greek taste that gives it its peculiar charm, and that is carefully kept in view, both in the design and in the execution.

The project of this monumental work, in its way the most monumental to be found in Italy, is as an architectural undertaking far above a large number of modern structures. It was the outcome of a competition started by the municipality of Palermo, in the month of September, 1864. The jury, among 35 competitors, honored Basile's project with their choice. The execution began about ten years later, in 1875. Some differences between the municipality of Palermo and the contractors caused everything to remain in abeyance for a time, but the work was taken up again in 1890, and when, soon afterwards, the architect died, it was entrusted to his son, who brought it to a finish a short time ago. (Fig. 9.)

After this architect, a traditionalist "par excellence," whose fame is founded on a monument of exquisite classicism, after this monument whose place in the modern architecture of Italy is one of the highest, we pass now to the boldest architect of our days, to the Italian Eiffel,—Alessandro Antonelli, a Piedmontese, who died in 1888. Piedmont is at the northern extremity of Italy, Sicily at the other end. We are speaking of two buildings situated at the two opposite extremities of the peninsula. Which of the two works will go farther to make its creator remembered I am at a loss to say. But it is not here that such problems should be discussed. There is no doubt, however, that the Piedmontese monument is calculated to produce a deeper impression than the Sicilian theatre. It does not represent an application, more or less successful, of a hackneved formula, but shows a boldness extraordinary for us old Latin nations, who are not bewitched by the poetry of sky-scrapers (please to observe that I am speaking in the plural number, for, in the singular, I make some reservations as to this collective judgment, holding that even the 29 stories and the 117 metres of the Park Row Building, may be capable of artistic effects).

Let us, then, turn to that boldest and loftiest building of contemporary Italy, the Mole Antonelliana of Turin, to the Piedmontese sky-scraper. Like M. Eiffel, and as it would seem, Mr. Robertson, our Antonelli was haunted by the dream of vertiginous heights.

Some have denied him artistic feeling, for no better reason than that he understood antiquity in his own way, and strove to conciliate the classical idea with the requirements of modern construction. The same has happened, it seems, in America, where the ancient formula is subordinated to the development of new means of construction. We have here a building in masonry, granite, Lucerne stone and brick, so that the forms could not adapt themselves to being only columns, pillars and entablatures—the columns, pillars and entablatures which Antonelli needed to reach his 165 metres. But you will first ask for what purpose the Mole was built. Well, this marvelous edifice was begun by the Jewish community of Turin in 1863, and was intended for a temple. The work having remained in abeyance from 1869 to 1876, became in 1877, through the meritorious initiative of several citizens, communal property, and in 1878 the Mole was consecrated to the memory of Victor Emmanuel. But there is another history to tell, that of its construction. For in a country like Italy you cannot try to soar 165 metres above the ground without some attempts to stop your flight on the part of those who remain below. The attacks upon the Mole may be considered as another monument, a monument of a timidity in regard to the construction. The attacks were directed from all sides against the cupola, which was controlled, while in the course of execution by three commissions. Two of these declared themselves against Antonelli's proposition, because in their opinion the cupola, as conceived by the architect, could not be built with perfect safety. The first commission, it is true, had looked favorably on Antonelli's cupola, but the second commission, more absolute even and more trenchant in its conclusions than the third, had condemned it without reservation. In the eyes of this commission the stability of the fabric was menaced by a lack of resisting power to vertical pressures. The second commission had found no total want of solidity due to insufficient resistance to vertical pressure, but it had affirmed without reservation an insufficient stability in the vault.

Antonelli, who never for a moment had doubted the correctness of his calculations and the accuracy of his studies, refused to be discouraged, and, in a memoir remarkable for its terse firmness, refuted all reflections on the safety of his Mode, affirming that his calculations had been made with the utmost possible care and that success was certain. Time has proved him right. (Fig. 10).

Let us now examine the peculiar features of this strange building. In the perimeter and in the whole height of the subsoil between the pillars, the ground is supported by a short vertical wall, leaning against the ground, of a thickness of 0.24 m. This is a rather ingenious device intended to resist the pressure of the soil



FIG. 10.-MOLE ANTONELLIANA, TURIN.

Architect, Antonelli.

with the utmost economy of masonry. There is another remarkable thing—the Mole has not one thick wall. Its construction, even in its supports, is entirely a work "à jour," closed only by very thin walls, which in the construction act like vertical mouldings (nervures.)

The Mole has the square plan of about 40 metres each way, without the projections which give to the plan a little movement. The system of interposing granite bonding in the construction, which is all brick, is adhered to in the whole building, with this difference, that as the pile ascends the bound-works of granite become thinner, and very much closer. This system of construction was not used in Piedmont before Antonelli obtained through it the success of his Mole. Let us now have a look at the cupola, the "great attraction" of the edifice. We have here an ogival vault with its acute point cut horizontally at the summit and with a double wall. It is a very simple idea. But if the fundamental idea of the cupola is simple, its construction is complicated, or, I should say, subtle. The cupola then has a double wall, with a void of 2.96 m. and each wall of 0.13 m. is fortified by a set of mouldings which may be considered as the continuation in curve of the pillars. Everywhere arches, platbands, partitions, vaults, iron bars, which counterbalance each other, are hidden in the walls.

If we look at the vault inside, we at once notice a system of mouldings, which cross each other, and whose quadrangular spaces are fortified by small vaults of 0.12 m. thickness, which coalese by connecting themselves with the course of the bricks of the mouldings themselves. The function of these vaults is very important, for they counterbalance the movement of the mouldings. The exterior vault shows a prominent system of mouldings, secondary and principal; its thickness is the same in all its development, and it is organically connected with the interior vault. Moreover, both vaults are without cross-quarters of timber, and are connected not only by the arches built in the middle of the mouldings, but also by a system of five barrel vaults. These mouldings, arches, principal and secondary vaults are disposed so as to form a work of empty cells, light and rigid, as if it was a single cast.

This monument, so majestic in its grandeur, which symbolizes Turin, as the Duomo symbolizes Milan, Santa Maria dei fiori, Florence, St. Peters, Rome, was built at the expense of only about one million and a half of francs.

It is hardly necessary to say that the men of routine have always clung to their fear lest the Mole be disastrously shaken some day, nor is the Turinese population at all sure of the stability of the monument. Let the town be visited by a violent gale, or let there be a slight quaking of the earth, and people will ask themselves

anxiously whether the Mole has been left unscathed, and somebody will go to the foot of the building to satisfy himself that the cupola, the arches, the columns, the pillars, are still in their respective positions.

Antonelli made a pendant to the Mole in a provincial town, in the near neighborhood of Turin—Novara. In the church of San Gandenzio, of that place, he built a cupola with several stories at a height of about 125 metres; it was begun in 1857 and finished in 1878, for the works were not continued in regular fashion.

We pass now to the most industrial city of Italy, Milan. This city not long ago built a whole new ward, whose buildings give the tone to the city, which is the tone of wealth and abundance; but to this new ward and some of its buildings I shall return in my second paper.

I wish to speak to-day of the most interesting public edifice of Milan, the gallery Victor Emmanuel, a monumental covered passage, most welcome in a city where the winter is very cold and very wet, and whose fogs vie in intensity and annoying power with those

of London. (Fig. 11).

This gallery Victor Emmanuel is part of the problem of the whole square of the Duomo, and the architect who designed the covered passage designed also the whole plan of the square, with its lofty buildings, in the classical taste. This artist was Guiseppe Mengoni, a Bolognese by birth, who died just as the last touch was being given to the arch of the gallery. We may find faults with some details of his plan, but it cannot be said of him that he lacked grandeur of ideas. Yet this merit is sometimes recognized rather frigidly, for his work has diminished the Duomo, especially on the side of the This case has a striking analogy with that of façade. (Fig. 12.) Notre Dame in Paris, when, suddenly, in consequence of the demoli ion of that wing of the Hotel Dieu, which ran along the Seine, the whole breadth of that river branch and of the quai opposite was added to the dimensions of the Place du Parvis. The equilibrium between the Duomo and the square that fronts it have been broken in the same way. But, all the same, that square, as it is at present, corresponds to the wants of an ever-increasing population.

The idea of a great square at the geometrical and industrial centre of Milan, and around the cathedral, is by no means a recent one. Napoleon I. was inclined to give that idea an effective impulse, but, somehow, could not, and the project suffered a total eclipse until the year 1839, when the question was again studied. A lottery of two millions was established to cover the cost of the Duomo square, and the municipality opened a competition with prices of 15, 10 and 5 thousand francs. After the designs were submitted, the jury proposed the gallery of Mengoni and the square



FIG. 11.—GALLERY VICTOR EMMANUEL, MILAN.
Architect, Guiseppe Mengoni.

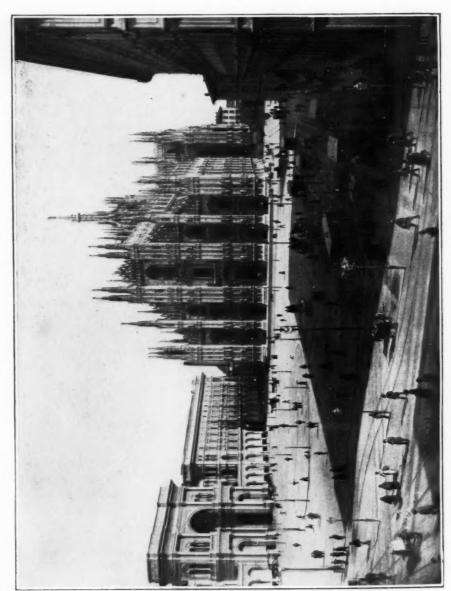


FIG. 12.-THE VICTOR EMMANUEL ARCH IN RELATION TO THE CATHEDRAL, MILAN.

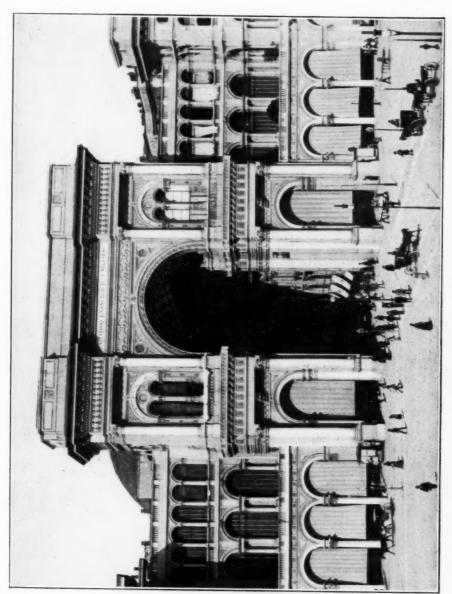


FIG. 13.-THE VICTOR EMMANUEL ARCH, MILAN.

Architect, Guiseppe Weng ni.

of another architect, Pestagalli. But the municipality in 1863 entrusted Mengoni with the works of the square as well as with that of the gallery, and compelled him to build the gallery within two years, and the remainder in six years. So the gallery was opened in 1865, though there was still the arch to finish. From 1867 to 1869 an English company took the contract and continued the construction of the square, but in 1869 it made over to the municipality, for a sum of 7,300,000 lire, the gallery and the other buildings, and the city continued the work for its own account. In 1877 the arch was finished and opened up. (Fig. 13.)

I do not intend to make a critical examination of this monumental work, in its ensemble the most monumental of Italy. I will only observe that the Renaissance taste of their construction has neither the simplicity of the Florentine taste nor the amplitude of the Teatro Massimo of Palermo. There one may observe a liberty of expression which will produce artists, instead of pedantic copyists. However, I do not mean to appraise here the results obtained

by Mengoni.

I may add that the gallery cost five millions, exclusive of the expense for the administration, mail, taxation, interest to the National Bank of Italy, and I need not tell you that the Gallery Victor Emmanuel is the favorite resort of the people of Milan, and of the foreigners who visit our city.

Alfredo Melani.

V NOUVEAUTÉS DE PARIS.

A N American, long resident in Paris, relates how he was one day accosted, on the strength of being detected in reading an American magazine on the top of an omnibus, by a compatriot, who observed: "Say, when you've seen one block of this infernal town, you've seen it all." The critic subsequently explained that he was from Chicago. But the remark might have been made by an equally hasty and superficial observer from New York, or from any other American capital. The casual tourist is like that legendary lady:

Mrs. Dick is very sick, And nothing can improve her; Until she sees the Tooleries And gallops through the Louvre.

To such a tourist it may very well seem that Paris is all "the regular thing," even in the face of abounding evidence to the contrary. Such is the force of tradition and conformity, in place of individualism, encouraged to the point of vagary. To the American, used to this latter, Paris seems to take the ground of the gentleman in "Pickwick" who "didn't see the necessity for anything original." And, indeed, even from his point of view, Paris seems to go on pretty well without it. But the conformity and orderliness may well appear to him more military than artistic. He can almost see the drill sergeant at the corner aligning the house fronts and directing them to "dress up;" and the composite image that remains in his mind after two or three days of grinning like a dog and running about through the city, in the language of the Psalmist and the manner of the Psalmist's enemies, may very well be that of the precipitate Chicagoan. It all seems to him "the regular thing."

We all know what the regular thing is—the hotel of the boulevards, which differs only in detail from the hotel of the older quarter, and among the various specimens of which the resemblances are so much stronger than the unlikenesses. Even in the newer quarter about the Arch the type prevails, and gives character to the region,—the tall first story with or without its mezzanine, the succession above of three stories or of four, and the attic marked off by its balcony. One who penetrates the interior finds much of diversity as well as of ingenuity in its arrangement and detail; finds that the peculiarities of site and differences of size and varieties of requirement have been much more carefully considered than in the corresponding class of buildings at home; that the "tenement house reform" which is just beginning to struggle for recognition in New York was fully established in Paris long before he was born; that there has gone much more of brains and consideration, and consequently of real economy, to the housing of the general mass of the population in the French capital than in any American city. But undoubtedly there does result from a general survey of the street architecture an impression of repetition and monotony, which he must find in the aggregate impressive, but which he may be forgiven for finding also in detail tiresome. It was an artist, and a very sensitive one, who preferred the streets of London to those of Paris on the ground, as he put it, that the street fronts even of Bloomsbury and Soho "seemed to have been built by individuals at different times." On the other hand, Paris seems to have been "regularly laid out" according to a large municipal scheme which has pretty well excluded individual expression. It is the necessary abatement of the attractiveness of Paris, the defect of her municipal quality. Every reader of Matthew Arnold remembers his scolding of Palgrave for Palgrave's highly obiter dictum, in lumping together the architecture of Belgravia and that of the Rue de Rivoli: "He loses sight of the distinction—the distinction, namely, that the architecture of the Rue de Rivoli expresses show, splendor, pleasure, unworthy things, perhaps, to express alone and for their own sake, but it expresses them; whereas the architecture of Gower street and Belgravia merely expresses the impotence of the architect to express anything." After all which, the visitor to Paris has a kind of sympathy with Mr. Palgrave, whose wrath with the architecture of Paris may be largely the absence, to his sense, of the personal note in it. And that is also what the tourist from Chicago was trying to say in his untutored way.

Doubtless, the Parisian finds many differences which are lost upon the stranger, particularly the American stranger, in the general sense of conformity and uniformity. It is not that the mass is swamped by the details, but the details by the mass. He cannot see the trees for the forest, the houses for the city. All the buildings look alike to him, just as all Japanese look alike to us. That this is due to their equal strangeness, and the merger of the individual in the type, to the unaccustomed sense, and not to any want of individuality among themselves, is proved by the fact that we in turn all look alike to them. But then the stranger who says that "one block" is all Paris must say it in his haste. It may take him a long time to perceive the nuances which distinguish the subtler variations upon the accepted type, and to find the minuter differences which are apparent to the native. But there are so many aberrations from the type itself, from the "regular thing," that they ought to impress themselves upon a fairly observant stranger in a day or two of Paris.

Mr. Longfellow has shown in his interesting essay on "The Lotos Column" that even Egyptian architecture was not the immobile system we are apt to fancy, and that in its history also there is to be traced the universal process of growth and decay. The French are the most mobile of peoples, we are apt to say. That the Parisian hotel should have kept its main features so little changed for two centuries, or since the government began directly by regulation, or indirectly by education, to take charge of it, is matter of much wonderment to the American, whose fashions in architecture change as rapidly as his fashions in clothing, and whose buildings pretty infallibly date themselves within five years. There is no great interest in tracing the slow changes of "the regular thing" in Paris, from the time of the fourteenth Louis to that of the third Republic, seeing that these changes have not been, like those of the preceding centuries, a logical development, either understood or misunderstood, but merely the caprices of fashion. It is more amusing to the stanger in Paris to look up the things which are avowedly departures from the rule than the slow modifications of it. Doubtless a good many of them seem, to the conservative French architect, mere freaks and aberrations. But none of them, or very few, wear that aspect to an American. For one thing they are all so plainly the work of educated men, who know what the regular thing is and show that knowledge in their departures from it, be the same good or bad. There is next to none of that "originality" of which we have so much, and which is mainly mere ignorance, ignorance of what has been done before and is doing elsewhere.

Most of these aberrations in Paris have been done within the past decade. Naturally most of them have taken the form of private houses of moderate cost and extent. And as naturally most of them have been done in the newest quarter, the quarter within half a mile, let us say, speaking roughly, of the Arch of Triumph, within or without. The great and costly mansions hold pretty closely to tradition. There is one of these, just finishing in the Avenue de l'Alma, with a subordinate, or hardly subordinate, front on another street, which might be a generation old or even more, but for the freshness of its ashlar. Nay, it might be coeval with such as still survive of the old hotels of the Faubourg St. Germain, or of so much of them as their jealous walls allow to be seen. Like them. it is set "between court and garden," it has the same Ludovican air of detail a little bloated and a good deal pompous. The emphasis given to seclusion, by the way, is by no means confined to great mansions. An Englishman's house is well known to be his castle, and the occupant of it takes a pride in proclaiming that fact —the fact that it is his right and pleasure to keep the public out.

But the suburban Parisian seems to take rather more pains than the suburban Londoner to put stress upon his right to privacy, and the "particularity" of his abode. The walls which are the bulwarks of his seclusion are higher and blanker. He is content even more austerely to deny the right of his family to look out in order that he may more strongly emphasize that the passer has no right to look in. A stroll through any of the streets bordering the Bois de Boulogne, with recollections of a like walk in a corresponding suburb of London, would lead to the belief that it was the Gaul, and not the Briton, who was the more morose and unsocial animal. And what is true of the capital is quite as true of the provinces. Even truer; for in every provincial capital, the abodes of the better-to-do are signalized by the seclusion which denotes exclusiveness. It is even noteworthy that it is in the modern building and the newer quarters that this exclusiveness is most marked. It is one of the few contradictions one meets in France of the national modern motto. For high opaque walls are without doubt incompatible with the spirit of "Liberté, Egalité, Fraternité," and denote a classification of society which, when the line is drawn below themselves by the people who draw it, we are in the habit of calling snobbishness.

In Paris proper, however, this exclusiveness is, in modern houses, expressed only in those of unusual size and cost and by no means marks the dwellings of those who are able to afford a house to themselves, without being able to give their abodes the aspect of palaces. The owners of this class of dwellings have given occasion for the most interesting of the recent Parisian essays in domestic architecture, if indeed the "associated dwelling" in which the great majority of Parisians have to live can properly be described as domestic architecture at all. One is rather surprised, when one goes about, expressly to observe the small "particular hotels," to find how many of them are in one or another mode of the mediæval building which we rashly suppose to be so obsolete in France, except for ecclesiastical purposes, and less rashly to be so unsuccessfully employed there. Even the French Renaissance, however, is far more French than it is Renaissance, and owes its particular charm to its indigenousness. But very many of the small houses in the newer quarters of Paris derive their design from behind the Renaissance, and are quite frankly Gothic in origin. They very seldom aspire to the praise of purity. Even in dealing with the academic style of the Beaux Arts, the contemporaneous French architect is very little of a purist, and when he goes outside of it, he becomes frankly eclectic. But here is a façade (Fig. 1) by M. Deverin, the situation of which I have forgotton, which is not only unmistakable Gothic, but as successfully carried out, in its modest way, as almost any example one could find. There is no affectation of archaism in it nor of historical correctness. It is unmistakably a modern dwelling. but as unmistakably inspired by a romantic impulse. And I think the reader will agree that it is a successful work in its kind, and a grateful relief to the monotony of the regular thing exemplified in the old apartment house that adjoins it. The front is evidently enough the expression of the interior behind it, the same disposition that would obtain in a New York house of like dimensions. In fact, it might be bodily transported to the West Side and set down there without exciting any sense of incongruity, and it would be noticeable there mainly by the evidence it gives of more careful and successful study than has gone to the designing of most of the fronts which would be likely to be its neighbors. The relation between the subordinate flank, containing the entrance, and the gabled mass containing the principal rooms has been very well adjusted, and the predominance of the latter assured by simple but not on that account obvious devices. The detachment of it is secured by leaving a sufficient flank of wall beyond it, and emphasized by the difference of material which is not introduced merely at random or for the sake of variety, but has a rational object in bringing out the structural expression of function which secures it against the suspicion of caprice. The treatment of the gable itself is happy, especially the manner in which the change from the flanking wall the roof is recognized, in the corbelled string course across its base which does not amount to a separation, as it would if the cornice had been run through. Architects who have had this common dificulty presented to them will be the first to recognize how artistically and successfully it has here been overcome. The attention that has been paid to the depth of openings, and the simple but sufficient modeling by which this has been emphasized, constitute another exemplary point in the design. The decorative as well as the structural detail is successfully adjusted in scale and well designed, or chosen, as the case may have been, for its place and function. There is nothing at all sensational about this front, nor any strain after the appearance of originality. Perhaps on that account in part it will be accepted as a highly satisfactory house front, which could not be shamed wherever it was erected, although no observer would pick it out a characteristically Parisian. The more one studies it, the better he will be apt to like it, as is commonly the case with works upon which the most careful and affectionate study has been bestowed.

One thing may be said to distinguish this front from most of its class, and that is that the architect is evidently at home in his Gothic and composing freely in it, without any particular pretense of archæological accuracy. To perceive this, one has only to compare it



FIG. 1.—PRIVATE HOUSE.

Architect, M. Deverin.



To the last

FIG. 2.—PRIVATE HOUSE, PARIS.

with other Parisian fronts in Gothic, in which the consciousness of style, the consciousness of wearing strange clothes and not feeling at ease in them, seems to weigh upon the minds of the designers. Architects of French training are apt to complain that Gothic is "restless," and it must be owned that they are liable to make it so: Nothing could be easier and quieter than the house we have been considering. But nobody would think of applying either of these adjectives to the house front which comes next, that of which the feature is the dormer with the projecting triangular balcony at its base and the traceried and framed gable above (Fig. 2). Nobody would think of calling it pure any more than of calling it peaceable. The various elements of which it is composed no more "belong" artistically than they do historically, the Florentine arch of the doorway to the dripstones and intersecting mouldings of the window, or either to the blind tracery of the cornice, with the awkward prolongation through it of the dripstones of the upper windows, and the protrusion of the balcony, destroying whatever of repose it might have had if the designer had been favorably inspired to let it alone, or to the blind tracery of the balcony and the canopy. The Gothic, such as it is, whatever the actual origin of the detail may have been, does not even make the impression of French Gothic, but in its lininess rather recalls the more unhappy examples of North Germany. One would hardly pick this out as Parisian either. The only feature that looks French is the tall doorway, necessitated by the rational preference of the Parisians for ascending to the principal floor under cover. This is unmistakably French, but it is not good. It is as "thingy" as the untrained American architect would have been apt to make it, with the string course coming in half way up, the shouldered lintel, and the intrusive strut under the arch. Compare this with the artistic and simple treatment of the same feature in the previous example. French, also, is the sharp knowingness with which the accessory sculpture is done. The beast between the windows of the second story floor is a spirited beast, however he "got there," where a hole had to be cut in the wall to let him in. If he had been perched at the base of the party wall, over the leader, he would have been an effective feature; and his ineffectuality where he is is the fault of the architect and not of the sculptor. But for these things, one would be apt to assign Hanover or Hamburgh, rather than Paris, as the habitat of the house, especially when it is considered in conjunction with it what is visible in the photograph of its left hand neighbor, which exhibits what might be called a spree of eclecticism. The general conception of enclosing a wall of these dimensions and proportions under a crowstepped gable might have occurred to one of the speculative builders, who are responsible for the terrors of the early building on the

West Side of New York. There is the same tendency of the untrained designer to introduce more things than he knows how to handle or to combine, and to confound multiplicity with variety. Doubtless, the things individually are better done in the Parisian example. The New York speculative builder, saving money by employing a cheap draughtsman whom he furnished with "ideas," would not have arrived at so much smartness of detail as is shown in the arranging of the vari-colored brickwork; and the ironwork also, though very simple is effective. But the effect of "thinginess" is the same in each; and the New Yorker would have envied the Parisian the negation of repose which is effected by enclosing in a stone frame a three-story front, of which the first story is of fussy brick arches in a field of masonry, the second, three segmental arches, of which the central is blind and the lateral are open, and the upper a pair of arches in a field of brickwork, covered with a different pattern from that below.

"That is what I call a freak, or violence." And we can hardly help applying the same name to the two small houses in the Rue Eugène Flodvar, which come next on our list (Fig. 3). To attain repose here it would evidently be desirable that the horizontal lines should be emphasized at the expense, if necessary, of the vertical; that at least the division of stories which is one of the primary facts of the case should be effectually brought out. "Instead of which" care has been taken to interrupt the horizontal lines and to prevent them from being continuous. The plinth is broken, as, indeed, it had to be, by the doorway, and the cornice, without any such necessity, by the dormer, while the uprights of the stone window frames are not only made continuous and emphasized, but they are connected at the top by segmental arches, which not only contrast distressingly with the level lintels, but are quite meaningless in themselves, and exist, apparently only in order that the arch heads shall be filled with a polychromy of tiling. Under this, in the front which is all visible in the photograph is a tier of short panels which are also constructionally quite meaningless, even although the save architect, apparently, has himself shown, in the adjoining front, a more excellent way of giving interest to a piece of brick wall by building it in patterns of varicolored bricks, which is the more decorative because it has some structural significance. Nobody can admire the relation of the big dormer in brick and stone to the little one in timber. They are evidently incongruous, and though the smaller is by no means bad in itself, it loses most of its effect by the conjunction. And certainly nobody but the author is likely to admire the doorway, which is, properly enough, the most elaborate feature of the front, but which is elaborated into much uncouthness and of which the upper light is carefully separated from the opening

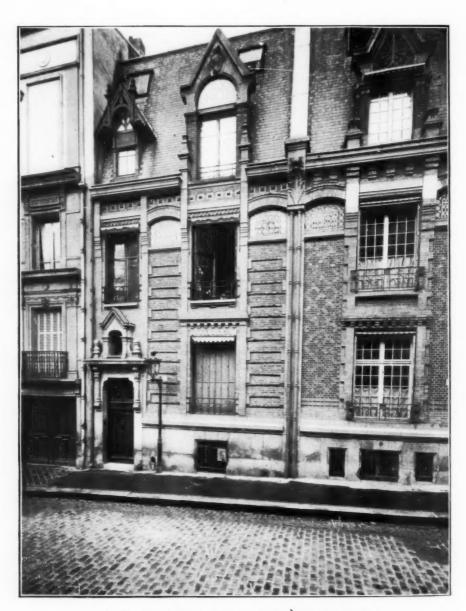


FIG. 3.—PRIVATE HOUSE, RUE EUGÈNE FLODVAR.



FIG. 4.—THE "REGULAR THING," NO. 204 RUE DE GRENELLE.

M. Marquet, Architect.

of which it is yet evidently a part. There is, undoubtedly, a more knowing air about the work than there would be about a work of which the general conception was so perversely wrong, if it had been done by an American "artchitect" instead of a French architect. But in spite of that, there is something soothing to our national se f love in seeing that, when the French architect departs from his tradition, and puts himself on his own resources, and is more impressed with the desire of being "original" than with the desire of being expressive, he, too, is capable of wild work. This lesson was writ very large in the temporary buildings of the exposition, the 'architecture of six months," as the Parisians call it, deprecating thereby its being taken too seriously, being taken more seriously by the public than it was taken by its authors. It is writ smaller in such works as we have been considering, but not less emphatically in fact more emphatically, for these are meant to stand much longer than six months, to be permanent buildings. The fact that they are "particular hotels" of small size and moderate cost does not dispense the architect from taking them seriously and doing his best with them. In fact it is evident that it is not negligence that ails them. The designer has taken as much trouble, if that were all that was needed, to make them wrong as would have sufficed to make them right.

No. 2, Rue Fortuny, is even more unmistakably French than the houses we have just considered (Fig. 5). It is also so much more pretentious as to justify and even to demand a more pompous and monumental treatment. It does not, to be sure, explain itself very well. The unusual massiveness of wall gives expanses which are in themselves grateful, but at the apparent expense of habitableness. The doorway and the French window of the third story are the only "practicable openings" for the purpose of the occupants, since one flank is entirely solid, and the other pierced with openings that denote subordinate rooms. The explanation doubtless is that the living rooms look out upon the court which is plainly enough indicated by the porte cochère. Attention, however, is directed by the design only to the monumental feature, which occupies the centre and in effect composes the design. This is a freely eclectic performance which, like most modern work in Paris, and even to a greater degree than most, goes to show that the architects do not design with any fear of the archæologists before their eyes. The upper opening, with its traceried balcony and its rich canopy labels itself distinctly enough as Gothic. The lower is as distinctly modern Parisian, and shows one of the weaknesses of its mode in its incapacity to make right use of mouldings. Nothing could be less Gothic than this succession of three receding jambs all with square arrises, and quite innocent of the transitions which a Gothic



FIG. 5.—PRIVATE HOUSE, NO. 2 RUE FORTUNY.

architect could not have prevented himself from introducing into them, to the great advantage of the result. The baldness of the structure is by no means redeemed by the carved ornament that is applied to it, even if one admits it to be ornamental, as he so often finds himself unable to do. The flanking openings show this same innocence of moulding, apart from their rich canopies, although here the plainness is explained and would be even effective if it were employed as a foil to the richness of a centre which is, in fact, equally plain. The projecting canopy over the balcony is unmistakably Gothic and so are the dormers, which seem to be copied from ancient examples. But the projecting canopy, not being a baldacchino, loses all significance, and the composition would probably have been more effective, if the central feature had been one important dormer continuing and crowning the centrality of the composition below. The solidity of the walls and the smallness of the openings give the front an aspect rather institutional than domestic, and while one can hardly fail to find the front interesting, he cannot admit it to be successful.

It is, however, in rural and suburban work that a French architect is likely to show most painfully his comparative incapacity to Gothic. Professor Hamlin's remark, in a recent number of this magazine that "his ordinary 'chateau' and 'villa' is a most uninteresting, perked up affair" is verified by the observation of every picturesque tourist. At least this is pretty invariably the case when he essays Gothic, upon the ground that historical Gothic is one of the "glories of France." A distressing example is the suburban residence herewith illustrated, of which the effect must be admitted to be distressing, in spite of, or because of strict adherence to precedent in detail (Fig. 6). It is a box, and the effort to relieve its boxiness by the application of the tourelles which belonged to a much bigger building, succeeds only in emphasizing that character, and adding to it an absurd pomposity and pretentiousness. The introduction of the traceried church windows promotes that impression. And yet, when one comes to study it in detail, how much really good and faithful work has been thrown away on the ungrateful object. One can imagine each of the façades making a very good impression on the drawing board, and having been much labored there. The spectator must be reminded of the saving that Wagner's music is, really, better than it sounds. For certainly this edifice is better than it looks.

A like misfortune seems to attend such city houses as are more than mere street fronts, when the architect attempts to do them in Gothic. The "lay out" of Paris offers an unusual variety of problems in the treatment of corners of all width of angle, and the solution of these, when it is successful, gives occasion for some of the

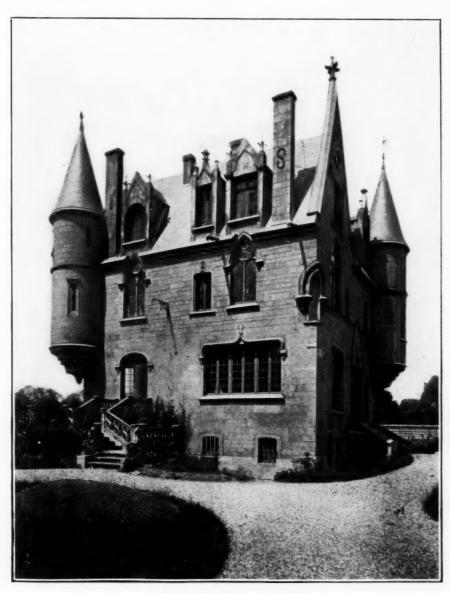


FIG. 6.—SUBURBAN HOUSE.

M. Emile Jaudelle, fils, Architect.

most interesting features of the street architecture. The very acute angle occupied by the dwelling in one story of stone, two of brick and stone, and two in the steep roof presents one of the most trying of these problems, of which I recall no completely successful solution. One infers a necessarily awkward and uncomfortable interior. But nobody would call this solution even tolerably good (Fig. 7). The general aspect of the building is intolerably "perked up." The truncation allows only the irreducible minimum of space at the angle. The treatment of the slice, with its steep wedge of roof, is not without a certain sprightliness, in exchange for the repose it would have been very difficult to attain, though one by no means sees the necessity of the massive and excessive corbels, of which the function is but to uphold the light balcony, and which are, moreover, treated more like struts of timber than projected courses of masonry. But the general expression is of an exaggerated and unnecessary restlessness. Observe how the visible front loses in comparison even with that adjoining-not that that is any great thing, as a matter of design, but it does derive a certain quietness from the mere emphasis given to the division of the stories by the projected and moulded string courses.

In fact the more successful the modern French Gothic in domestic work, the less apt is it to look characteristically Parisian. The first house on our list, as we pointed out, might be anywhere else as well as in Paris. If one could identify as Parisian the undeniably pretty and picturesque stable in the Rue Hamelin, it would be by the equal banding of the brick and stone in the lower building at the right, and this detracts from its Gothicism (Fig. 8). The really attractive piece of design is the varicolored brick wall carrying a half timbered story surmounted with a variegated slated roof, and nobody would designate this as characteristically Parisian or even characteristically French.

It is a comfort to come, in modern work upon a piece of architecture which is of no style and which yet has style. That success has without question been attained in the garden front of No. 77, Place des États Unis, and this is not Parisian at all (Fig. 9). Nobody would think from the photograph of assigning it to Paris, and one can account for its presence there only by supposing that an Engglish architect was imported to do it. That studied understatement, what one may call that pretentious unpretentiousness, which characterizes it, is thoroughly English. One may see the principle of the "cottage of gentility" carried in England to absurd lengths, as if the owner were willing to go to any expense rather than to make his abode look ostentatious. But the spirit is evidently contrary to that of Paris, where the owner insists upon having visible proclamation of having got his money's worth. In this case the unpre-



FIG 7.-PRIVATE HOUSE, PARIS,



FIG. 8.—STABLE, NO. 16 RUE HAMELIN.



FIG. 9.—GARDEN FRONT OF NO. 77 PLACE DES ETATS UNIS.

tentiousness is not vociferous, but carried out with great discretion and to a subtly artistic result. One evident fault is to be found with it in the apparent insufficiency of the flat arches (not to be confounded with the furled awnings), which makes the spectator infer a strap of metal as the actual support. But all the rest is very well studied. The variations of level between the two parts relieve the composition of monotony without impairing its unity, and the detail is, to the last brick, in keeping and character. In Kensington or Hampstead such a work would be welcomed as racy of the soil. When one comes upon it in one of the most fashionable quarters of Paris, his satisfaction must be dashed with wondering "how it got there."

It is, it must be owned, in some variation of the official style, in some thing that has some element of pomp and formality that the Parisian architects are likely to show to the utmost advantage. We were just speaking of an awkward treatment in Gothic of the frequent feature of a truncated street corner. Here is a very effective treatment of the same feature in one of the modes of the Renaissance, after composition, as well as detail, had become pretty thoroughly formalized (Fig. 10). Not, we repeat, that the French architect troubles himself about his archæology. The loggia in the roof of this house is avowedly "out of style," without on that account impairing the artistic result. In this case there is no evident need for the truncation since the corner appears to be a rectangle, though such are the varying intersections of Paris that it may very possibly command the vista of another street. But how admirably effective is the composition, and how the effect of it is promoted by the detail. The terminal openings on each front are perhaps crowded too near the edge, in order to give more force to the central feature, the truncation, which, above the basement, is all opening, by the framing of it in quite unbroken flanks of wall. The solidity of the basement is excellent as a foil to the comparative richness of the superstructure, and such features as the entrance, the large openings, the dormers and notably the chimney, are adjusted and detailed with an unfailing tact. That very familiar feature, the broken pediment, is very seldom seen in a position in which it so completely justifies itself as here, where it almost seems to acquire real significance. It is hard to imagine any other feature which would so well serve the purpose of mediating between the centre and the wings, and between the walls and the roof, at the cornice line. The whole has an air of quite unmistakable distinction which the Gothic things we have been looking at mostly fail to attain.

The same lesson is inculcated in the front, No. 64, Rue Ampère, of which the most striking feature is the concentration of all the richness above (Fig. 11). The basement and the first floor show an



FIG. 10.—PRIVATE HOUSE, PARIS.



FIG. 11.—PRIVATE HOUSE, NO. 64 RUE AMPÈRE.



FIG. 12.—HOTEL DE VALOIS, CAEN. XVI. CENTURY.

austere renunciation of ornament, being the perfectly plain exposition of good masonry, and, artistically, exist for the sole purpose of raising up the pompous and monumental roof story into visibility and predominance. This is a purely artificial combination of pedimented and statued niches, quite devoid of structural significance, for the gable is evidently not a real gable or "roof mask," but a purely monumental erection. But then how well it is composed, and how effective in spite of its irrationality, with its urns, niches and statues and open and closed pediments, and how freely does the architect handle these perfectly conventional devices. Compare it with the authentic example of the sixteenth century Renaissance in which it is composed, the Hotel de Valois, now the Bourse, at Caen (Fig. 12). I cannot see that the modern artist is any less at home in his Italian artificialities than the ancient, or that his work is not on as high an artistic plane.

Indeed, the contrast between the two kinds of work we have been considering seems to indicate that the official inculcation of an Italian architecture in France, during the last two centuries, has had the remarkable result that the students work freely and naturally in the formal and artificial style, while they work under constraint and awkwardly in a free and natural style which is drawn directly from the facts, or in other words that, in this art, the second nature of habit has become more natural than nature. It is at least a great testimonial to the power of education.

Thus far, with the exception of the garden front in the Place des États Unis, we have been dealing with works which have been composed, with however much freedom of eclecticism, in some historical style. But it would trouble the most expert classifier to assign the origin of such a work as No. 4 Avenue d'Jena (Fig. 13), which must arrest the attention of whoever passes it, and is, indeed, one of the most striking things in the recent architecture of Paris. It has already been fully illustrated in the Architectural Record, but no review of the "novelties of Paris" can omit reference to it. On its front is engraved the name of the sculptor as well as of the architect, and very rightly, since the unconventionality of the work is due to him, as well as to the architect. "There are a pair of them," the spectator must feel moved to exclaim. Whatever he may be moved to say of the front, he cannot fail to admire the cleverness and ingenuity, with which the downward slope of the ground, on the hill of the Trocadero, to the street behind, has been utilized for the excavation of a subterranean stable lighted from the street, while the stable roof supports the rear of a terraced garden (Figs. 14, 15, 16). The treatment of the front is so unconventional that the parapet becomes a series of fantastic balusters and open railings, without any pretence of the protective function of a parapet, and that the



FIG. 13.—NO. 4 AVENUE D'JENA, PARIS.

M. Schoelkopf, Architect.



FIG. 14.—NO. 4. AVENUE D'JENA, REAR VIEW.



FIG. 15.—STABLE ENTRANCE, NO. 4 AVENUE D'JENA.



FIG. 16.—STABLE ENTRANCE. NO. 4 AVENUE D'JENA.



FIG. 17.-DETAIL OF FACADE, NO. 4 AVENUE D'JENA.

cornice disappears altogether as a separate and bounded member, becoming a mere swell at the top of the wall. The strange dispositions and forms are enhanced by the sculpture, which is a series of rude grotesques, suggestive, but not imitative, of natural objects. One cannot discern in most of the work any more serious purpose than oddity. But the treatment of the cornice, at least, shows a disposition which may be traced in other recent works, and notably in the Palace Hotel of the Champs Elysées, which is one of the most conspicuous of the new buildings. That is the disposition to treat stone as not merely plastic but fluent, and to pour the sculpture and carved ornament over a front, so to speak. One cannot call the result beautiful in any instance thus far furnished. It has the effect of making stonework an imitation of terra cotta, instead of the commoner practice of making terra cotta to imitate carved stone. It does, however, suggest that, inapplicable as the treatment may be to the material, to which it seems thus far to have been confined, there may be a valuable suggestion in it for the treatment of the material which it suggests. It is not likely that M. Schoellkopf and his sculptural colleague will repeat their experiment in masonry. But one can imagine things that are not only interesting, as No. 4, Avenue d'Jena undoubtedly is, with all its vagaries, but also legitimate, effective and even beautiful, being done by the application of their misapplied method of surface decoration to a truly plastic, and at one stage of its manufacture, an almost fluid material. A terra cotta front in which this characteristic of the material was uniformly recognized would at least be very well worth seeing and studying.

The result of this survey of recent work in Paris, must be, I think, to convince even the lay tourist from Chicago whose exclamation has been the text for these remarks, that when he has seen one block of Paris, he has by no means "seen it all," that there is a good deal of building going on which is far from "the regular thing," and that the aberrations differ from those he would see at home mainly by being more intelligent, or at least better educated. If the Parisian architect employs a new expression, it is not for want of knowing what is already in the dictionary, as it would be likely to be with the aberrant American architect. There are many more novelties, of course, than can here be illustrated. I should like to give some of the Parisian treatments in domestic work, of a light metal lintel carrying a superincumbent wall, for some of these are as exemplary as they are ingenious, and ought to be useful to the American designers, who are apt to relegate this feature to the engineer; on the other hand, with a result commonly uncouth and ungainly, or, on the other, to shirk the expression of it altogether, and cover the intractable member with a false pretence of another construction. The French have not thus far made any more architectural use of aluminum than ourselves, though one of the engineering exhibits of the exposition was an aluminum bridge of extraordinary strength and lightness. But the designer had foregone one of the chief architectural advantages of his material by painting it black.

Even in domestic work, as we have seen, the Parisian architects are more successful in proportion as they adopt a formal and monumental treatment, even of a comparatively small dwelling. It is in the "official style" that their chief triumphs are won, and these are, accordingly, in public works, and in civil architecture, for their recent churches do not impose themselves upon American observers as offering any suggestions available for importation. On the other hand, the public buildings are almost certain to be more impressive and successful than anything we have achieved in the same way; and the "way," as everybody knows, is that which we ourselves are following, under the increasing influence of the Beaux Arts, with increasing unanimity, while our public buildings are becoming at least as costly as French public buildings of the same class. It is not only in Paris, but in the provinces, that the graduate of the Beaux Arts who stays at home excels the graduate who goes abroad and undertakes to import the exotic architecture of the school, and "expel nature," including his own.

It is true that of the two permanent and serious buildings of the

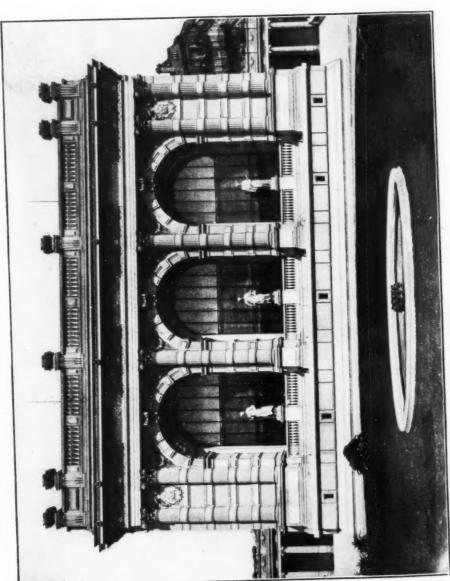


FIG. 18.-MUSÉE GALLIÈRA.



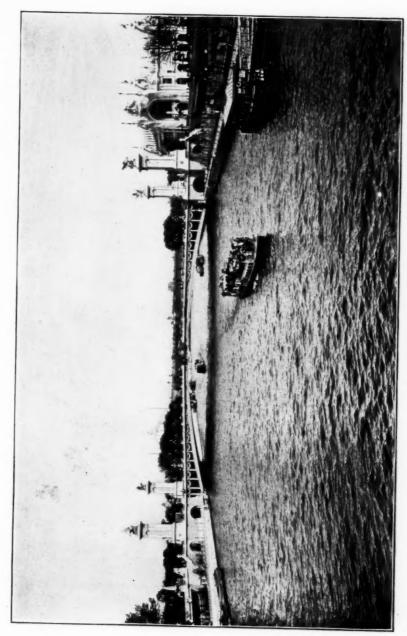
FIG. 19.-MAIRIE OF THE TENTH ARRONDISSEMENT, PARIS.

exposition, the Grand Palace of the Fine Arts must be pronounced, upon the whole, a failure, but the Little Palace is acclaimed as a beautiful success, and has put the name of its author, M. Girault, among those of the masters of his art in France. It is not only in Paris, but in the provinces, that the superiority is manifest. The new City Hall of Tours, scarcely yet completed, is a building such as we may well despair of getting, short of a direct reproduction of it where it would lose quite half its charm, in an American city of the same size and class.

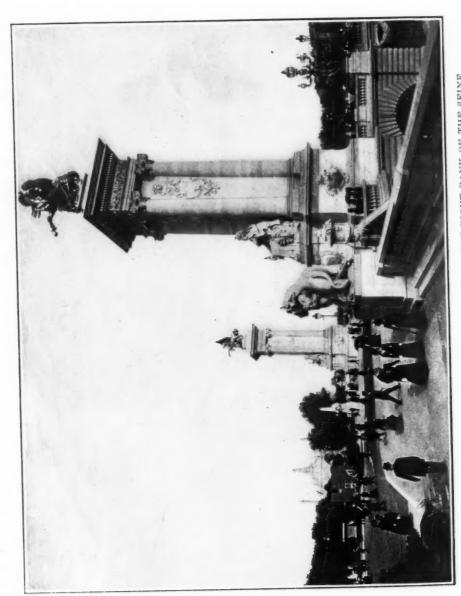
One of the most attractive novelties in public architecture in Paris itself, is the Musée Gallièra, which the city owes to the munificence of the Duchess Gallièra (Fig. 18). One of its chief charms the photograph does not show, and that is its perfect fitness to the site it occupies in a small park laid out expressly for its accommodation. The main building, it seems to me, successful as it undoubtedly is, suffers from the failure to subordinate either of the incompatible constructions which constitute Roman architecture. The arches and the orders are too nearly of the same importance. But this defect, if it be one, in great part disappears when the centre is seen in conjunction with the beautiful and highly effective Ionic colonnades of the wings, only the beginnings of which are shown in the photograph. The little museum is not only one of the best achievements of recent French architecture. It is one of the most beautiful things in all Paris.

This might almost have been done at any time within the past two centuries. But that is by no means the case with the more recent public building. Perhaps at this moment the loudest architectural lion of Paris is the Mairie of the Tenth Arrondissement—evidently a work of the century's very end (Fig. 19). With the general reminiscence in its scheme of the Hotel de Ville, which every municipal building is almost sure to have, and which is as marked in the Hotel de Ville of Tours, already mentioned, this latest example of Parisian public architecture is evidently "more so," more alert and bristling in composition, more profusely ornate in detail. Its success in the attainment of a characteristically Parisian expression is unquestionable, an expression as undeniably animated, gay and festive as it is rich and stately.

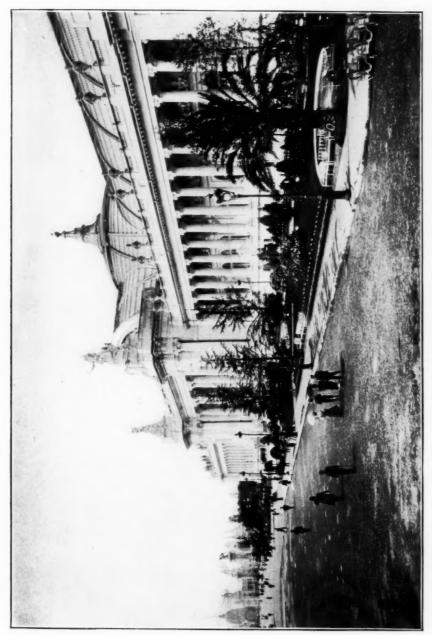
Montgomery Schuyler.



ALEXANDER III. BRIDGE. View from the Bridge of the Invalides.



ENTRANCE TO THE ALEXANDER III. BRIDGE, ON THE RIGHT BANK OF THE SEINE.



GRAND PALAIS DES BEAUX ARTS.

Architect-in-Chief, Girault; Assistant Architects. Deglane, Louvet & Thomas. Length of main facade, 230 m.; maximum height, 37 m.; depth, 200 m. Total area, 3,760 eg. m. Cost, 13,000,000 francs. Constructed of stone, iron and glass. Statuary degoration by Fremiet, Injaibert, Choisy, Dalou, Mercie-Puech and Sicard.



MAIN PORTAL OF THE PETIT PALAIS DES BEAUX ARTS.

Architect, Girault, assisted by the Sculptor M. de Saint Maris. Length of main facade, 129 m. Total area, 8,700 sq. m.; maximum, height, 23 m. Constructed of cream-colored freestone. Cost, 12,-000,000 francs.



PETIT PALAIS DES BEAUX ARTS. Detail of the facade of the Court.

CRITICISM THAT COUNTS.

RTISTS are as a rule impatient of criticism, and no wonder. It is so hard to achieve; it is so easy to criticise. Even a very shabby bit of work actually anchored to the earth or plastered upon a wall may well cost persistent labor, nice ingenuity, and varied experience; even the most thorough training and the finest talent rarely if ever attains the virtue of impeccability; and granted that it did, what resolute critic would be thereby disarmed? On the other hand, it seems as if anybody with some clean white paper, a scrawling pen, and a bottle of dirty black ink can sit down and write a criticism. So it seems and so to a certain extent it is. No doubt a critic really needs an intellectual discipline quite as exacting as the technical discipline of the artist, but he can much more easily evade the necessity. Using as he does words and ideas which are common property, and writing for people to whom an art is almost an alien thing, he can go through all the motions of criticism and even obtain its compensations, whatever they are, without very much more preparation than a good batch of stationer's stock. It is not merely, however, the incompetent criticism of popular sheets of which artists are impatient. They dislike and suspect, perhaps, even more, the criticism of the intellectual doctors: and here again their suspicions are only too well founded. The critics have seldom dealt with the artists in a becoming spirit of disinterestedness and humility. They have often been arrogant, unsympathetic and biassed. They have presumed first of all to dictate, when it was their business first of all to interpret. They have been prone to assume that the arts were primarily a matter of mere ideas. They have failed to put themselves in the sensuous point of view of the artist, and to acquaint themselves with the necessities and limitations of his material and technical resources. It is true that for many years past critics have been less apt to commit these faults; but they are still very much under the illusion of their own importance, and the complaint is still repeated that the history of criticism is the history of an elaborate and pretentious misunderstanding. The difference of point of view runs so deep that it will probably continue to be repeated until the day comes when the Body of Art and the Body of Criticism are laid together in a common grave. On that day, which is the Day of Judgment, the Spirit of Criticism may, according to the popular legend, have the last word; but if so, the Spirit of Art will, we are sure, remain rebelliously sceptical of the authority of the Word.

Yet, lasting as their disagreement is, the quarrel between art and criticism is a family quarrel, for the two are mutually inter-dependent. Of course, it will be admitted that the critic cannot get along without the artist any more than fiction can get along without fact. It will not be so readily admitted that the artist cannot get along without the critic; but a little consideration soon shows that the latter is not merely a parasite. The truth is that the nature of criticism is often misunderstood, because attention has been fixed too much upon its formal, not to say formidable, expressions. Professional criticism is all very well, and we hope to show before we are through that it has done and will do good service; but it suffers under the disadvantage of all such exclusive interests. It takes itself somewhat too seriously, and tends to anticipate the Day of Judgment by a millennium or two. But such criticism is, of course, only the organized and educated product of the simplest and commonest fact of social intercourse. Two people get different impressions of the same object, or bring to bear different ideas upon it. They sit down to talk it over, and the result is-criticism. As long as there are two people in the world criticism is inevitable. Adam alone would never have thought of being critical; but when Eve was joined unto Adam, and they began to exchange views about the Garden of Eden, criticism was born; and though the Bible is silent on the subject, I make no doubt that the knowledge of good and evil was the direct issue thereof.

Criticism originated then, in the ordinary communicative impulse, which all men share to a certain extent, but which is most highly developed among an expansive, imaginative and articulate people. When this disposition to talk things over deals with the essential subject-matter of human life, and has become self-conscious enough to take itself very seriously, the result is something we call philosophy; and it is by no means an accident that our most beautiful and profound example of philosophical literature is written in the dialogue form. Indeed the arts themselves are simply intensified, specialized and detached products of the same communicative impulse. The desire to make some sort of an effect on other people was present at their birth; and ever since their birth the people on whom any effect had been made have been most excitedly discussing them—discussing them excitedly, because being human handiwork they make a peculiarly poignant appeal to the vision and emotions of men. And, at all events since the time of Socrates, they have been discussed chiefly from two points of view. On the one hand the professional critics, who at that time were professional philosophers, brought to bear upon the arts the formidable apparatus of philosophical dialectic, and from the time of Plato until very recently, generally found them dangerous for

the soul's health. But on the other hand, the artists themselves have always talked over each other's work among themselves—talked it over with an intense interest and for a very practical purpose, and this very informal and largely technical criticism has been in the long run the criticism that counted.

We are very well aware that artists are often said to be doubtful critics of each other's work, that their criticisms are based too much on the small personal prejudices which professional ambitions and rivalries are apt to engender. No one who has listened to artists talk about each other can deny some measure of truth to this observation, and at the present time, when so many artists work more from the prompting of a theory than from that of direct personal vision, their opinions of each other are clouded by something different from simple personal antipathies. It should be added, however, that such personal prejudices and rivalries are merely the measure of the very living interest which artists take in each other's work, and the criticism which issues has the prime value of being chiefly technical. It helps just because it is technical; because it is passed by a man dealing with certain problems upon another man who is dealing with very much the same problems. If both these men are thorough craftsmen, devotedly trying to make their work as good as possible, the effect of this mutual comment is helpful in a peculiarly pervasive and insidious way. To obtain the best results, however, the condition must be generalized. When the disposition of the majority of artists along any particular line is such that they respond immediately to each other's successes, and no less immediately pounce upon each other's failures, an artistic environment is created which gives, at all events, some promise of an improvement in practice. An artist, no matter how great, when working alone or in surroundings which offer him no acceptable suggestions, and leave his best designs unappreciated save by a few, is almost sure to make an excessively conscious approach to his work, and to have it issue in something fantastic and outlandish. He needs an atmosphere of technical comment which is at once a stimulus and a check, and which can exist only in a group of sincere, enthusiastic, talented and well-trained craftsmen. When the chief concern of an architect, for instance, is, as it was in this country not so many years ago, merely to erect a building, which would satisfy his client, pay, if necessary, a sufficient return on the investment, and put up any sort of an architectural appearance, conditions were obviously such, that good work could happen only by accident; for the principal interest of one architect in another's work, resembled the interest which one manufacturer might have in the product of a competitor. But as soon as some really thoughtful and intelligent designs are carried out, which attract and compel comment, the process of experimentation begins, which at least has a chance of a progressive result. H. H. Richardson's work inspired chiefly some undesirable imitations; but just because it was an intelligent attempt to apply one historical style to American conditions, it started a series of experiments which were useful, even if their value were chiefly negative. Thus the proper critical atmosphere makes possible the teaching by example on a large, almost a national scale; and no one who knows by what gradual experimental stages, by what persistent coöperation, by what immediate adoption of some new improvement, the consummate architectural forms were developed, will be likely to under-estimate the fundamental importance of this exchange of technical comment.

In an article in Scribner's "Field of Art," Mr. P. B. Wight answers the question: "What is Evolution in Architecture," much as we might have answered it, but with a very different conclusion. Of the best periods of architecture, he says: "There must have been community of interest. Investigation shows that every time a change took place, it was adopted in future work by all, until another step forward could be taken. The old methods were dropped as fast as the new ones were adopted, even in the enlargement of buildings. Where every improvement when tested and approved was universally adopted and perpetuated, there was evolution. They did not talk about it or write about it in those days; they were at it all the time unconsciously." Undoubtedly they were at it all the time, with a comparative lack of consciousness, although it is not so certain that they did not write about it, as Mr. Wight is obliged to do. But it is absurd to say that such improvements were adopted and perpetuated without being discussed, or that the structural logic of an early Greek temple or an early mediæval cathedral was not the monumental embodiment of that logical demand in the Greek and French character, the social equivalent of which was an inveterate habit of talking over interesting problems. Be that as it may, however, we may agree with Mr. Wight and Mr. Sturgis that in case the work of modern architects is to be very much improved, there must be an increase of mutual at the expense of individual effort. But how is this mutuality to be brought about? We have already indicated the direction in which we should seek for an answer to this question, but Mr. Wight has a very different answer, which he urges very persuasively. He proposes corporate guilds, organized by groups of architects with much the same point of view, and sufficient in number to form a complete business organization. It is presupposed that such a guild would be guided in its work by "the prin-

Vol. X. No. 4.-Sig. 5.

ciple of intellectual coöperation, that it would acknowledge rules of action, and that it would be a school of mutual instruction within itself." Mr. Wight does not expect that such guilds would be immediately successful; but he believes them to be entirely practicable, and probably the best hope for the future of American architecture.

The proposal smacks decidedly of mediæval methods, and bears about the same relation to the ordinary ideas which one hears advanced upon the same subject as Mr. Wight's old "Academy of Design" building bears to some smart bit of contemporary Parisian architecture. It would, of course, be absurd to suppose that any successful contemporary architect would participate in such a plan any more than a successful American star would join a stock company of Saxe-Meiningen type. At the same time it is by no means impossible that certain groups of competent and enthusiastic young architects might not find that by some such method of cooperation they could both improve their own work and compete most effectually by their combined light with the stars of the architectural firmament. One would like to see such a plan tried on a small scale, for even if it could not succeed in keeping within the guild a peculiarly successful designer, any more than the Comédie Française could keep Bearnhardt and Coquelin, yet the technical discipline of work done within such an association might be most salutary and influential. But although we should like to see such guilds tried, we suspect that should several of them be firmly established, the future of American architecture would have as much to fear from their success as from their failure.

This may seem to be a hard saying, but a little consideration will show that it may be justified. Such small associations, founded and organized in obedience to a select and exclusive moral standard, would almost inevitably take on the character of coteries. Architects in ordinary practice would tend to look upon them suspiciously, for the ideals and methods of the guilds would all imply a criticism of current ideals and methods, which could scarcely be contemplated with equanimity, and the associationists on their part would naturally drift into an attitude of conscious rectitude and superiority. That is, instead of doing their work with that direct and efficient lack of consciousness which Mr. Wight admires in periods of architectural evolution, they would, on the contrary, be encouraged by their isolated position, to be intensely conscious of the distinctive character of every design they produced. would be under every temptation to give their work a flavor of exotic affectation, like that of the pre-Raphaelite brethren; and while such affectation does not exclude either the utmost moral sincerity, or a high degree of artistic success, it would surely lack endurance, virility, and popular acceptability. The guild members would have just about as much chance of substituting mutuality for individuality in general architectural practice, as the Brook Farm communists had of reforming by example the selfish pre-occupations of popular social life.

Such a counsel is at bottom a counsel of despair. The evils which Mr. Wight has in mind are genuine evils, and the result, which he wants to bring about is a desirable result; but a mutuality which must be established on a broader basis than can possibly be provided by a few exclusive organizations. Cooperation is needed, it is true; but it is better to have cooperation on a lower level and over a larger area, than to have it at a high level and over a much more restricted area. And cooperation at a low level, but over a large area does arise when architects are so much interested in their own work, and in each other's work, that they are able to treat old problems in new ways, and ready to seize and use some desirable imitation of a brother architect. In other words, cooperation sets in when they study their own work, carefully, and criticise the work of their neighbors in an adaptable and open-minded way. It is this sort of mutual interest, criticism and imitation, which bind the architects of a country together, and may lead to a series of experimentations along one line, in which some sort of style originates. And a style which originated in such a way would possess endurance and vitality, for it would be nurtured not by the steam-heat and the watering-can of some hot-house coterie; but it would derive its strength from the sunshine and the rain, yes even from winds and frosts. It would be the product of general and not merely of special highly favored conditions.

The obvious objection is that the work of American architects shows no indication of the instinctive and widespread cooperation of which we have been describing. But this is not altogether true. It is true that their work is often merely experimental, often also the careless or literal transfer of some foreign building to American soil; it is true that the disinterested and devoted desire to turn out a well-studied, appropriate and complete design does not exist as generally as it might, and that the architect is more pre-occupied with being original and successful than with being artistically adequate. All these things and more might be said. The deficiencies of American architects and the difficulties under which they labor The best of them have more work in their offices than can be properly handled; they have to depend largely upon less experienced assistants who have little incentive to do the best work; they tend to develop consequently an office "style," which, since they are generally men of taste, is often unobjectionable, but which, just because proper attention cannot be given to details, is just as often uninteresting; and finally they are very often so handicapped by their clients that when they want to do something really good they are thwarted by the stupidity and the lack of taste of the people who employ them. Remember, it is the good architects who labor under the above deficiencies, and the great mass of American building is undoubtedly done by men to whom the appearance of the structure makes little difference, and who are simply trying to build for as little money as possible something which win sell and rent. Yet in spite of all these drawbacks, which are more familiar and often more objectionable to the architects themselves than they can be to any layman, he must be blind indeed, who cannot discern the indication of better things. only are there a sufficient number of architects at present practicing who are thorough artists, and whose work shows careful study and some measure of advance, but what is more important, the general standard of work is constantly improving. The younger men have better ideals and better training than ever before. One may or may not like the work of the Beaux Arts architects; but there can be no doubt that the Paris atmosphere and training does tend to make them artists, and that the American architectural schools are coming to have much the same influence. And if it is true that American architects are becoming like American painters, increasingly interested in the proper and intrinsic value of their work, the rest will follow-not this year or next, but in the course of time. For it is characteristic of Americans to know when they have come into possession of a good thing. Their artistic and literary work has always been imitative; it has always shown a much greater power than English art to assimulate ideals, traditions and forms not native to the soil. But since its imitative origin has been the result. not of laziness, but of a genuine desire for excellence, it has never stood in the way of some measure of originality; and as soon as it was able to move freely among its acquired forms, it has been able to use them with sufficient vigor and a nice sense of propriety.

It is not too much to say consequently that a certain kind of criticism has a most important part to play in the development, whatever it may amount to, of American architecture. The purpose of such criticism is to maintain a communicating current of ideas and visible experiments and suggestions throughout the whole body of American architectural practice. Its chief effort should be not so much to praise and to condemn, as to select and to popularize. Obviously the selection implies a standard and the popularization, a general desire for excellence; but both the standard and increasing desire for excellence are yearly becoming better established and more assertive. The general application of such a standard on the part of the archi-

tects themselves, or of people in touch with them, is, as we have said, the criticism that counts. Of course, there is another kind of criticism, which counts for comparatively little, at all events, in architectural practice. As ordinarily applied this kind of criticism consists in putting together a standard of architectural achievement, made up of qualities, mostly moral and intellectual, derived from the best periods of architectural practice, and then condemning contemporary work because it fails to reach this standard. It is something of this kind which artists generally have in mind, when they declare that all criticism is an elaborate and pretentious misunderstanding. We cannot agree with them in turning such criticism down entirely. Ordinarily it is of little or no practical value; but it represents, nevertheless, an interest which cannot be lightly set aside. It endeavors to apply to any particular art, general ideas, which stand for the artistic conscience of the community, and embody the integrity of its artistic life. Such ideas are, of course, to a very great extent, moral, human, perhaps religious; and when the practice of any particular art is working harmoniously with this general moral conscience, it undoubtedly means that the product gains in spontaneity, vitality and power. But it so happens that our modern conscience speaks with no certain voice, that an artist, in the face of such dubious and conflicting messages, is thrown rather too consciously back upon his technical ideals, and the consequence is that the criticism which we have described in this article is the criticism which counts more than ever nowadays; and unless we are very much mistaken, it counts for a great deal. Herbert D. Croly.

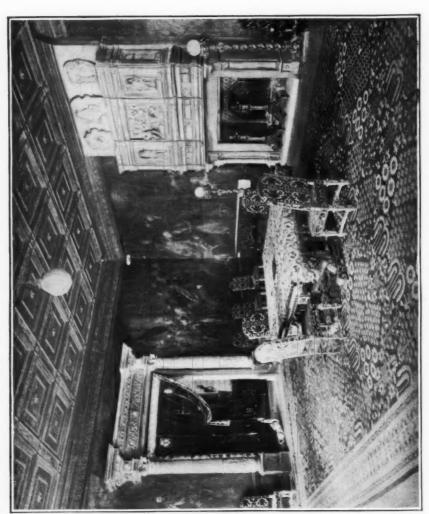






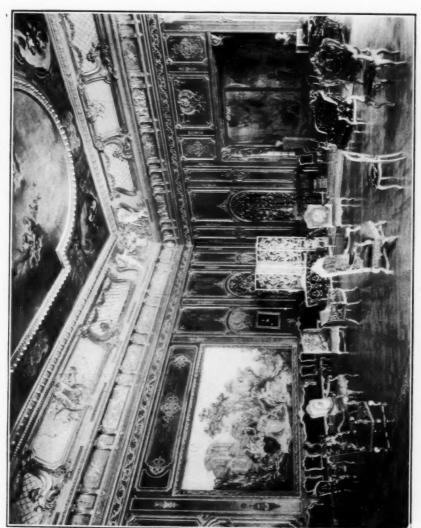
THE ENTRANCE HALLWAY, HOUSE OF WILLIAM C. WHITNEY.

Architects, McKim, Mead & White.



THE DINING ROOM, HOUSE OF WILLIAM C. WHITNEY.

Architects, McKim, Mead & White.



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THE DRAWING ROOM, HOUSE OF WILLIAM C. WHITNEY.

Architects, McKim, Mead & White.



Architects, McKim, Mead & White. HALL LEADING TO THE STAIRWAY, HOUSE OF WILLIAM C. WHITNEY. S71 5th avenue, New York City.



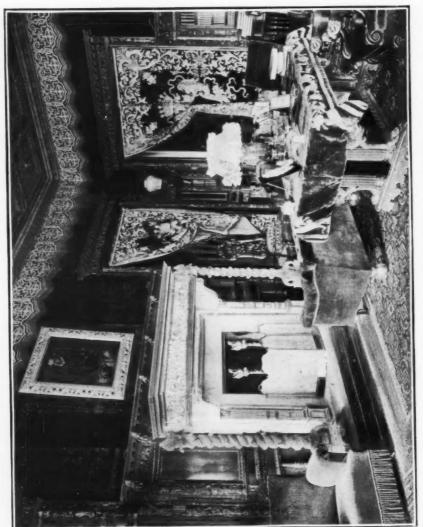
VIEW OF THE MAIN STAIRWAY, HOUSE OF WILLIAM C. WHITNEY. 871 5th avenue, New York City. Architects, McKim, Mead & White.



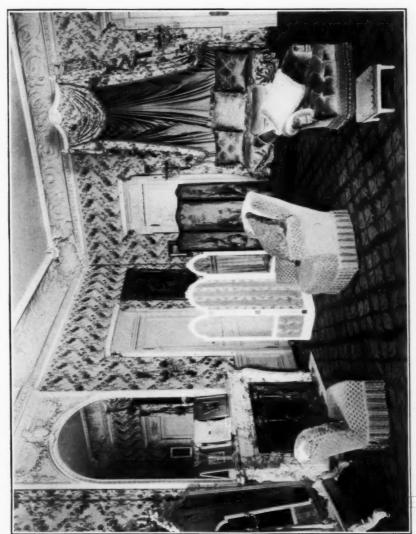
VIEW OF THE MAIN STAIRWAY, HOUSE OF WILLIAM C. WHITNEY. ew York City. S71 5th avenue, New York City.



AT THE END OF THE STAIRWAY, HOUSE OF WILLIAM C. WHITNEY.
S71 5th avenue, New York City.



Architects, McKim, Mead & White. THE LIBRARY, HOUSE OF WILLIAM C. WHITNEY. S71 5th avenue, New York City.

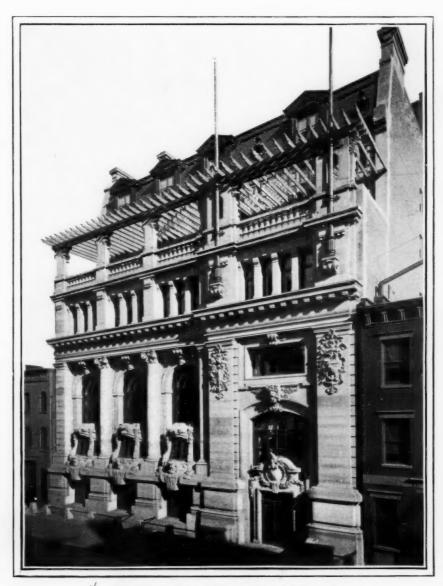


BOUDOIR, HOUSE OF WILLIAM C. WHITNEY.

Architects, McKim, Mead & White. S71 5th avenue, New York City.

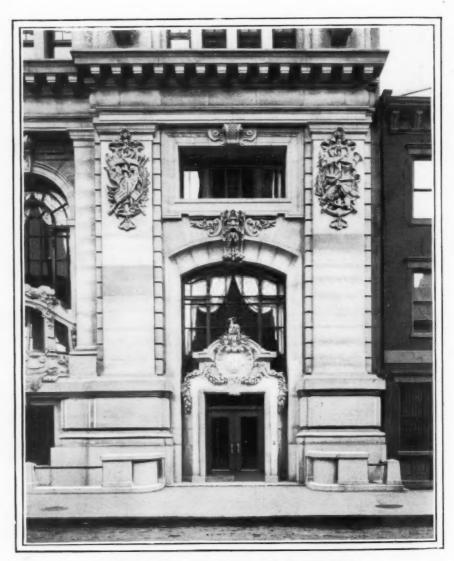


Architects, McKim, Mead & White. MARIE ANTOINETTE ROOM, HOUSE OF WILLIAM C. WHITNEY. S71 5th avenue, New York City.



FAÇADE OF THE NEW YORK YACHT CLUB.

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ENTRANCE TO THE NEW YORK YACHT CLUB.

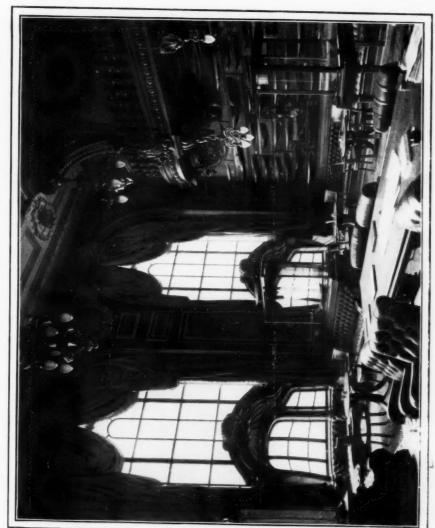
West 44th street, New York City. Architects. Watron and Wetmore-



STAIRWAY IN THE HALL OF THE NEW YORK YACHT CLUB. Architects, Warren and Wetmore. West 44th street, New York City.



MODEL ROOM OF THE NEW YORK YACHT CLUB.
Architects, Warren and Wetmore. West 44th street, New York City.



WINDOWS IN THE MODEL ROOM, NEW YORK YACHT CLUB.
West 44th street, New York City.



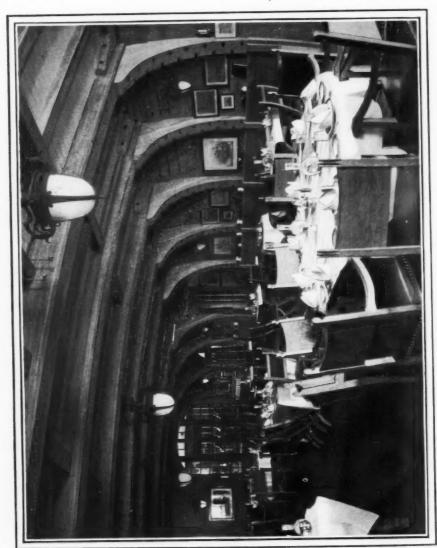
MANTEL PIECE IN THE MODEL ROOM, NEW YORK YACHT CLUB.

West 44th street, New York City.

Architects, Warren and Wetmore.



CAFE IN THÉ ROTUNDA, NEW YORK YACHT CLUB. West 44th street, New York City. Architects, Warren and Wetmore.



Vest 44th street, New York City.

West 4th street, New York City.

Recent Domestic Architecture in Washington, D. C.

Residence of Mrs. R. H. Townsend.



An elaborate and entertaining social life demands its appropriate expression in architecture; and in Washington, with its many leisured people, its cross currents of society and politics, its need and habit of entertaining, many interesting examples of spacious and tasteful residences are to be found. Of recent years, many such houses

have been built in the city's northwest quarter. Five and twenty years ago the region north of M street, and west of 16th, was uninhabited save by the rabbit, woodchuck and squirrel. It was known as the "Slashes," and abounded with snaggles and furze and heavy underbrush. It was altogether an excellent hunting-ground for small game. Many Washingtonians can recall the superior attractiveness that this place had for them-particularly during school hours. The first serious incursions by the builder upon these "wastes of moor and fen" were residences of some magnificence, and thus a standard of value for the land and the character of future improvement were fixed at the start. A group of men, of whom Judge Hillyer, Senator Stewart, Hallet Kilborn and John B. Alley were prominent, acquired much of the new property northwest of Thomas Circle. Judge Hilver's mansion, built at what is now the junction of Massachusetts and Florida Avenues and Q Street, and Senator Stewart's "Castle" (afterwards used for the Chinese Legation) became centres of social interest. The former property was purchased a year or two ago by Mrs. Richard H. Townsend, and was subsequently remodeled and much enlarged. As it stands to-day, this residence is one of the best pieces of domestic architecture of its kind in the city, as well as one of the most delightful and commodious private city houses for entertaining in the country. In design, the exterior conforms to the modern French School, without being afflicted with the exaggerated and obtrusive details common to many American examples of French work. The front façade is quiet, well-proportioned and extremely refined. Sufficient space has been allowed between the building and the sidewalk for landscape architecture.

In matters of planning and construction, the modern American residence has substantial claims to distinction. The more expensive American domestic buildings of to-day are, as a rule, better planned, better lighted, better heated and better piped than those of other lands and other times. It is true that we are speaking from the American point of view, and thus lav ourselves open to attacks from foreigners, who will assert, for instance, that our houses are overheated. They may be right about this; but it is pleasant to know that we are able to keep comfortable in case of blizzards, not merely in one or two rooms, but all over the house. As an example of straightforward planning, appropriate for entertatining purposes, Mrs. Townsend's residence is noteworthy. The interior is charming. Owing to the generous limits of the building line, the rooms on the second or main floor are large and most convenient of access from a central point of the house—say at the head of the stairway. They all open from one large foyer hall, and those on the front connect with each other, forming a brilliant suite 120 feet in length. When these rooms are all thrown open, the studied planning is revealed in a series of charming vistas in which the different color schemes blend warmly and naturally from the heavy, rich green of the library to the elegant red and gold of the second salon, then the lighter, more delicate silver of the first salon to the festive white and gold of the ball-room.

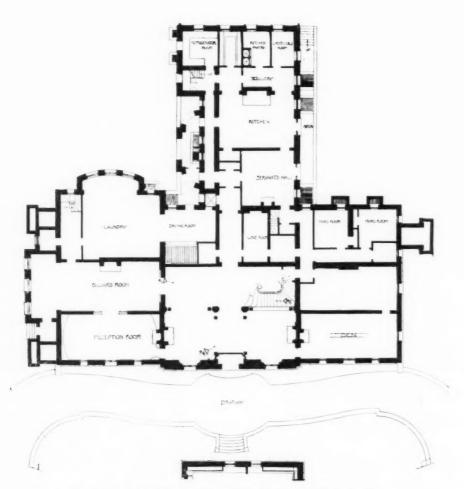
Domestic architecture in Washington has made great strides in the past ten years. The business of private house building has grown apace. It would seem that with the wonderful increase of the nation's prosperity and responsibilities, the social aspirations of Washingtonians had been given a corresponding impetus. Ten years ago the great majority of government officials lived in hotels. Many do so still, but the social demands are fast becoming so various and elaborate that those who would be counted as factors in the society of the Capital find it desirable to command the facilities for entertaining that a house alone affords. The subject of this article, and the accompanying illustrations, is the latest and undoubtedly the most successful example of the city's new era of domestic architecture. Washington should be congratulated.

Percy C. Stuart.



FACADE OF MRS. TOWNSEND'S RESIDENCE.

Carrère & Hastings, Architects. The stone is Indiana limestone, with base of Milford granife. The illustration is about the scale of 1-32 of an inch to one foot.

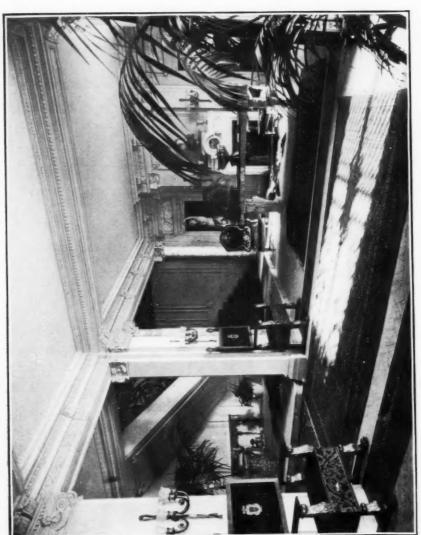


PLAN OF GROUND FLOOR, RESIDENCE OF MRS. R. H. TOWNSEND.

N. B. The locations of the camera and the directions in which it was p inted in taking the following interior views are indicated on the plans by arrows numbered to correspond with the illustrations.



PLAN OF SECOND OR MAIN FLOOR, RESIDENCE OF MRS. R. H. TOWNSEND,



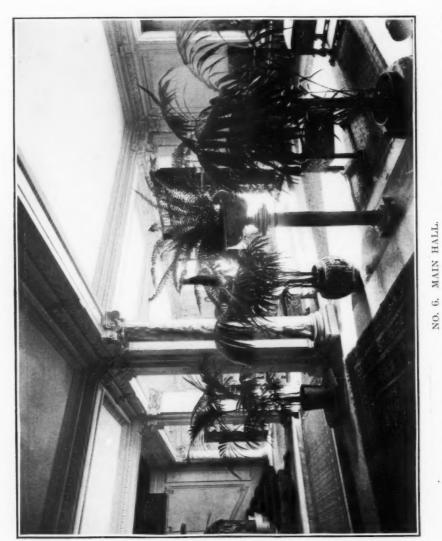
NO 4. MAIN HALL.

This is designed in the style of Louis XVI. The walls are of milky-white Caen stone, and the columns and pilasters of Brèche Violette marble. The flooring is of white marble squares, with a wide border of green Campan marble to receive the plinth and bases of the walls and columns. Upon the Persian rug in the foreground of the picture may be seen the shadow of the entrance grill door, constructed of wrought from and glass and designed in the Louis XVI. style.

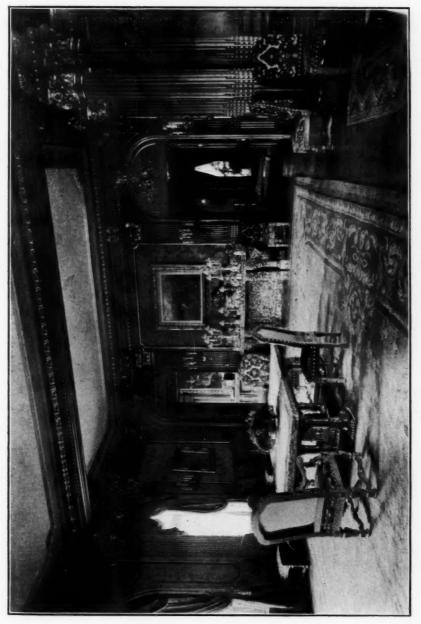


NO. 5. MAIN HALL.

The stai case is of solid Caen stone, with railing of wrought iron. The jar on the right of the picture and containing a palm is a fac-simile of an old Italian well.



The coldness of the Caen stone is relieved by green palms, red velvet portières with antique embroidery, red brocaded upholstery upon the furniture, and by the Persian rugs.



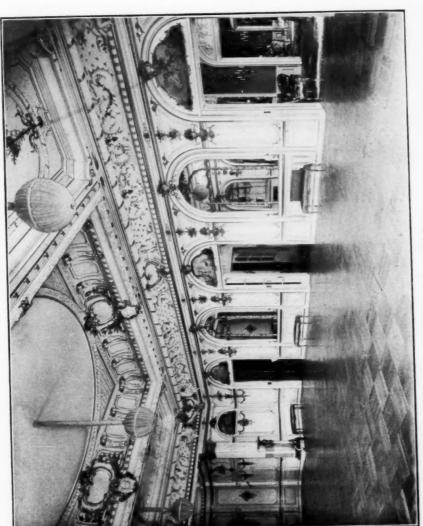
NO. 7. DINING ROOM; 45 × 42 FEET.

Decorated in the same period as the foyer hall. Buffet and mantel piece of red Languedoc marble. The color scheme is determined by the use of cramoise brocatelle for the walls and curtains. The latter are fringed with gold tinsel trimmings. The furniture is carved oak gilded with velour de genes, to match the wall decoration.



NO. 8. GALLERY OR FOYER HALL.

Treated in the style of Louis XIV. Woodwork of cak and old gold, with pilasters reaching from floor to cornice. Walls covered with red silk, with bold design in self colors of red. The mantel piece is of campan melange, taken out of a solid block. The furniture is Louis XIV, carved gilt wood, with velours de genès covering of red and gold color.



NO. 9. BALL ROOM.

Style of Louis XV. Arch motif for doors and windows carried around the room, the architraves in the wall spaces enclosing mirrors. Door tops treated with oil paintings of rose cameo effect. Large cove forming the cornice, decorated with light scroll work. The celling is formed of a central dome and two lower panels. Curtains are of Rose du Barry silk, embroidered in silver and gold. Furniture consists of banquettes of carved wood, gilt upholstered, with same silk as used for the curtains.



NO. 10. GRAND SALON.

Treated in grey and white Louis XV., the walls above wainscoting being covered with silver and gold brocatelle. The panels over the doors are of carved figures, copied from the same Louis XV. room as the relief work at the centres of the cornice cove. All the furniture is of carved wood, gilt covered, with brochês toning in with the wall material and curtains. The floors of both salons are covered with Savonnerie rugs, specially designed and woven for these rooms.



NO. 11. LIBRARY.

Style of Henry II. Woodwork of French walnut. Wall and curtains of green brocatelle. Upholstery of green velvet, and rug hand-tufted in two tones of green. The general appearance of this room is very dignified and home-like.

N. B.—The photographs and notes for this article were obtained through the courtesy of Mr. C. F. Grieshaber, Superintendent for Messrs. Carrère and Hastings.



87 BOULEVARD DE LA VILLETTE, PARIS.

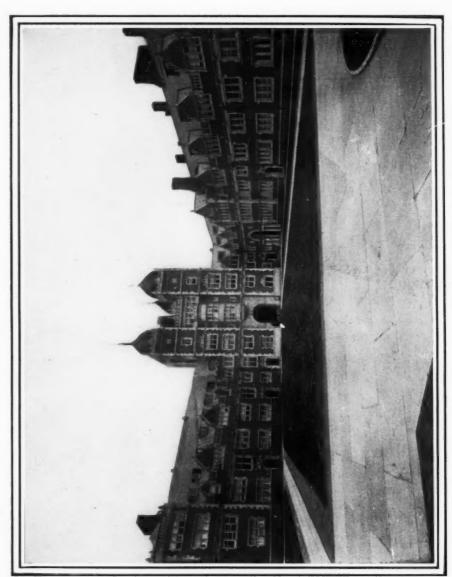
M. Rabler, Architect.



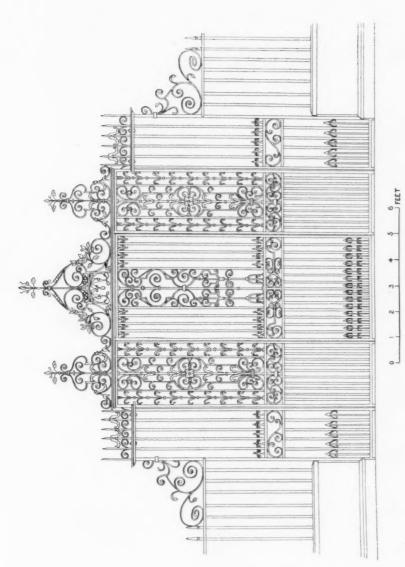
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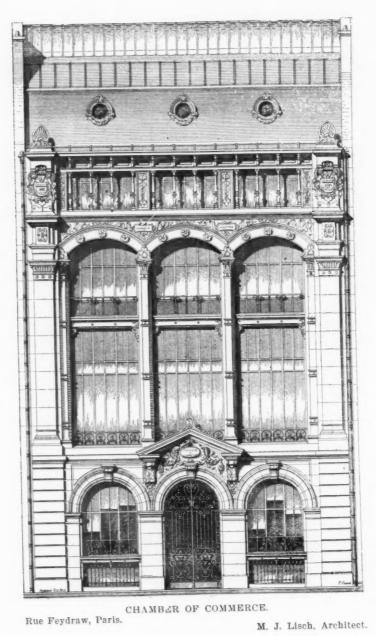


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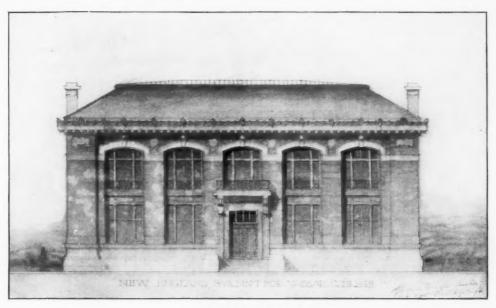
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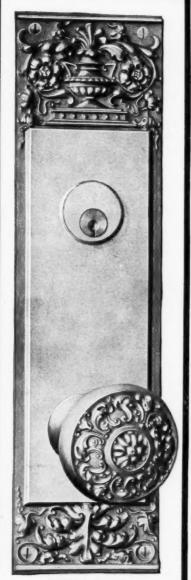
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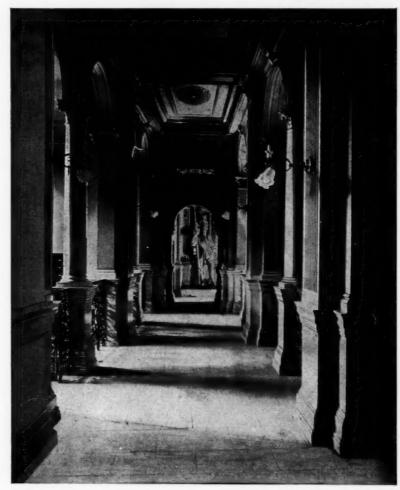
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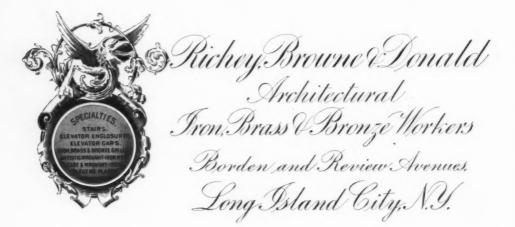
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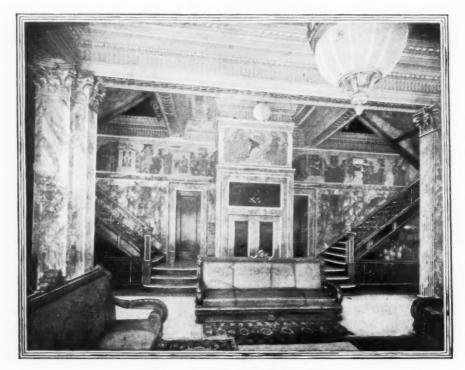
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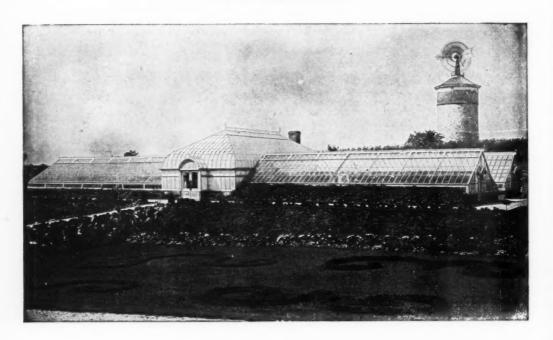
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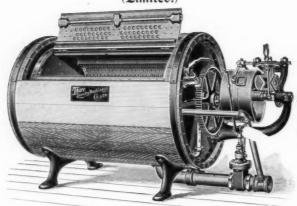
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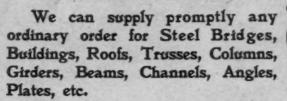
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